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THE
PRINT-COLLECTOR'S
QUARTERLY

EDITED BY
FITZROY CARRINGTON

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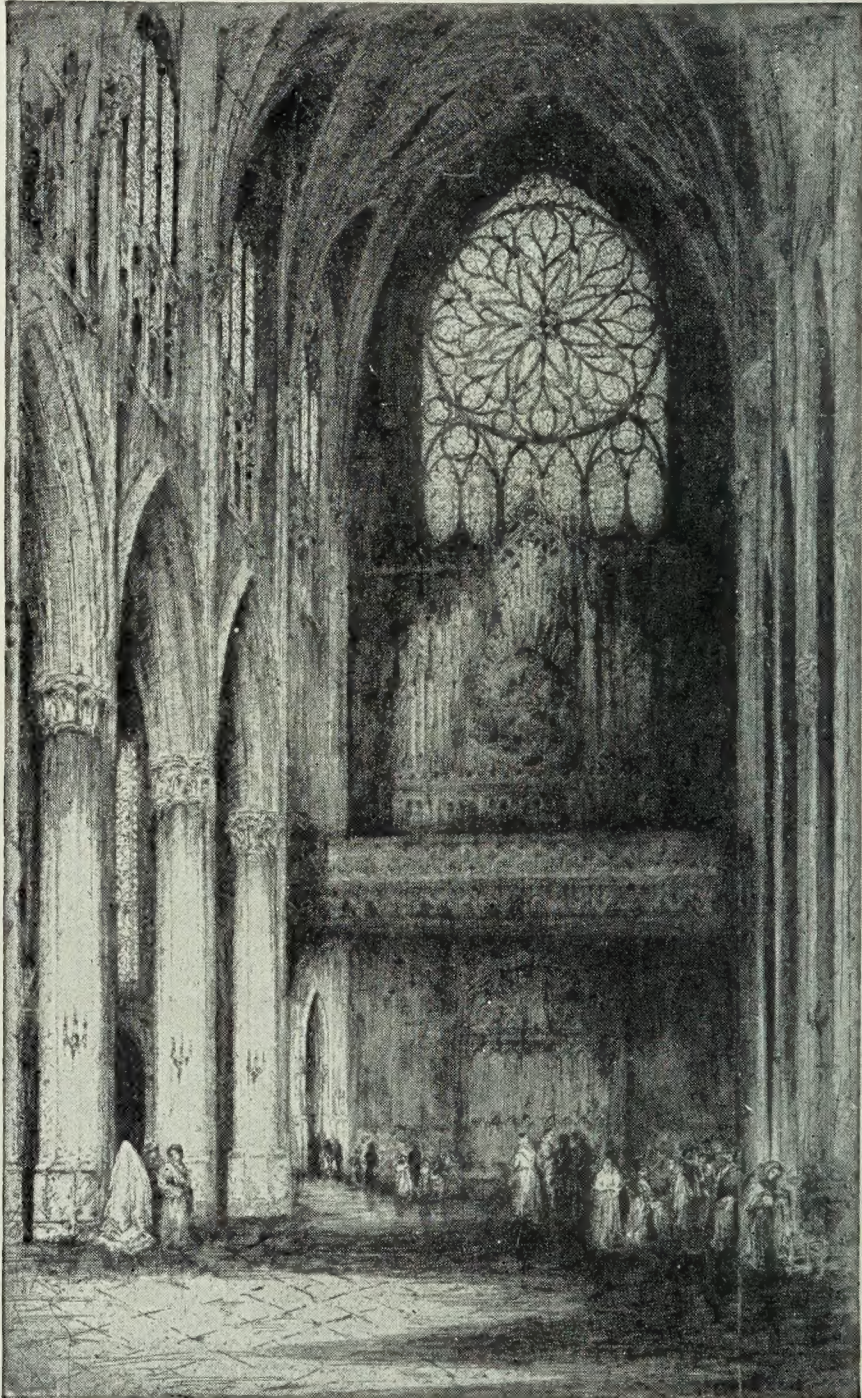
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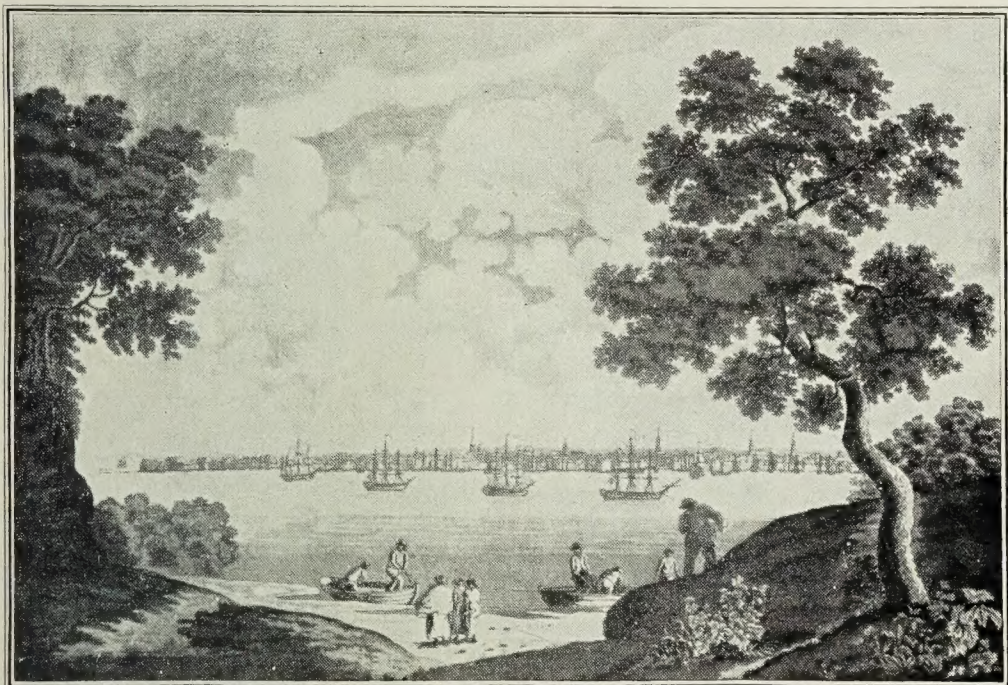
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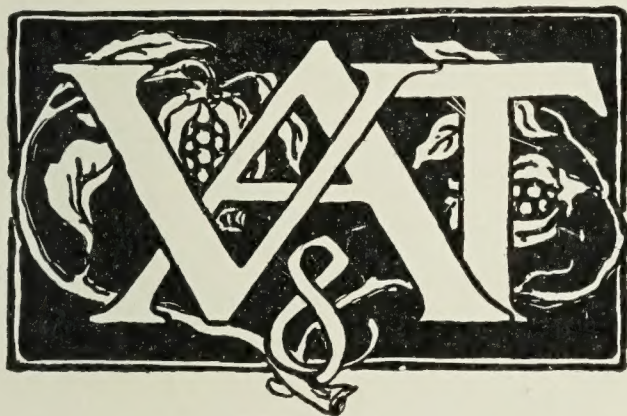
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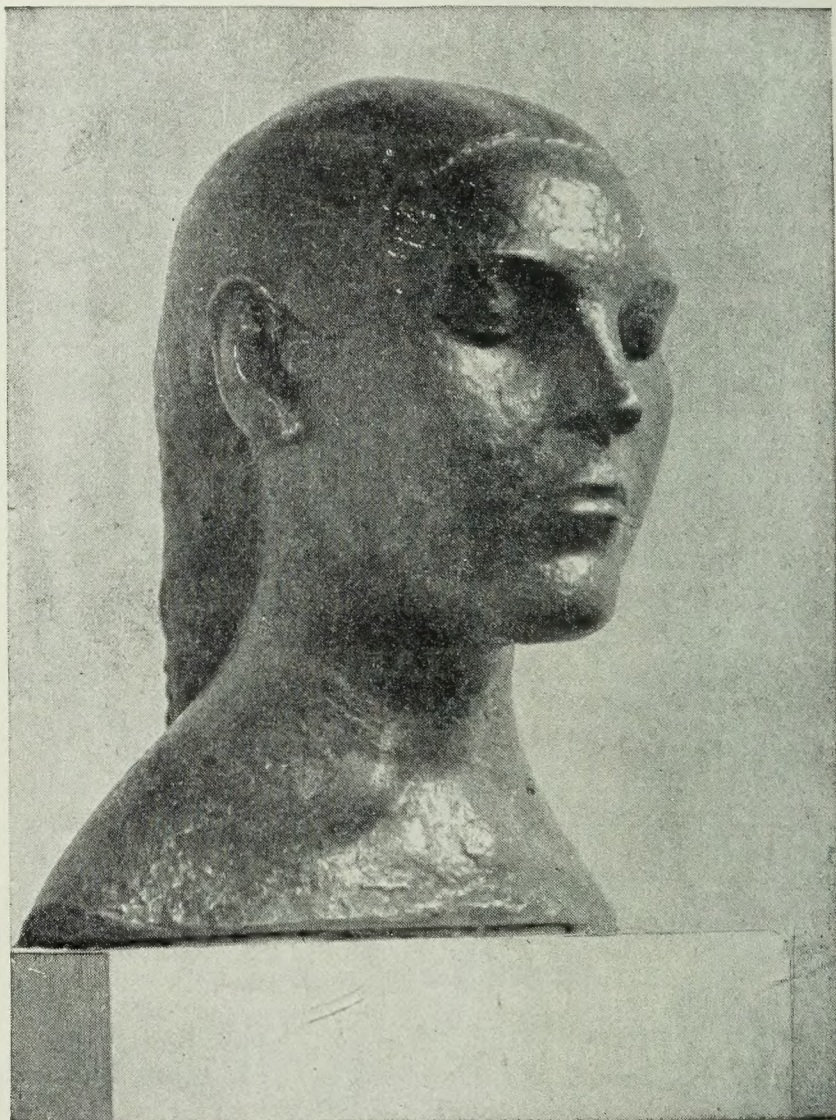
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THE PRINT-COLLECTOR'S QUARTERLY

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FITZROY CARRINGTON, M.A.

CURATOR OF PRINTS AT THE MUSEUM OF FINE ARTS, BOSTON
LECTURER ON THE HISTORY AND PRINCIPLES OF
ENGRAVING AT HARVARD UNIVERSITY

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*Ottavio Leoni – A Forgotten
Portraitist
(1578–1630)*



LEONI. PORTRAIT OF THE ARTIST
 Size of the original engraving, $5\frac{5}{8} \times 4\frac{1}{4}$ inches
 In the Museum of Fine Arts, Boston

OTTAVIO LEONI—A FORGOTTEN PORTRAITIST

1578-1630

By T. H. THOMAS

TTAVIO LEONI, draughtsman and engraver, was in his day the most fashionable portraitist in Rome. He has long since been almost entirely forgotten. Only the most painstaking modern histories of engraving even mention his name, — and mention it only *à propos* of his using stipple, several generations before that method became a distinct branch of the art. Among older writers you will find him at least noticed, but these notices are so brief, so vague or else so contradictory in their details, so haphazard in their statements, and offer mistaken or impossible dates with such easy assurance, that they testify more than anything else to the general indifference and ignorance of their authors in regard to the artist. You will find his name spelled Leoni or Lioni, and in an index you must be prepared to look for him not only by his proper name, but also as the Cavaliere Ottavio, il Padovano, il Padovanino, and even as the Cavaliere Padovano. Leoni was a Roman; his appellation of Padovano came down to him by descent from his father, Lodovico Leoni, who was really from Padua, and who came to live in Rome in the time of Gregory XIII. From his father, too, Ottavio inherited a reputation, a clientèle, a very decided talent for portraiture,

and a natural versatility which enabled him, among other things, to take up the burin toward the end of his career and acquire in a year or two an enviable renown as an engraver.

Lodovico Leoni was a *virtuoso*, — one of the foremost among that class of clever artists who, understanding the age they lived in, made a profession of cleverness, and devoted themselves to diverting a generation satiated with genius. Often endowed with the greatest gifts, they contented themselves with winning notoriety and a comfortable prosperity by exploiting some particular talent or by using their talents in peculiar ways, — attracting attention by the variety of things they did, or by working in an odd manner, doing familiar things by an out-of-the-way method, or using simple and familiar methods to produce the most striking results. Lodovico delighted his contemporaries both by the variety of his talents and by the novelties he “introduced.” He was fortunate, too, in his biographer, Giovanni Baglione, who enumerates all of his talents and finds them all admirable. Baglione undertook a continuation of Vasari: *Le Vite de' Pittori Scultori et Architetti dal Pontificato di Gregorio XIII del 1572, in fino a'tempi di Papa Urbano Ottavo nel 1642. — scritte da Gio. Baglione, Romano.* This book was published in Rome in 1642, a period at which biographers of artists made all too little of the distinction between formal eulogy and instructive narrative. In his anxiety to pitch his voice in an unwavering high note of laudation, Baglione omits to mention the matter-of-fact details of biography with which his mind must have been stored, and which we should particularly welcome to-day. And in his desire to polish off his phrases, to give his language a

tone of urbane elegance, he only adds to the confusion of a naturally amateurish style of composition. But, being himself a painter, he understood one part of his subject: his comments, though far from critical, have the decisiveness of professional opinion; and whatever its faults, his work has at least the merit of offering us a fairly good reflection of contemporary opinion. Finally, he had a first-hand knowledge of many of the artists of whom he wrote. His two notices, brief as they are, make up the fabric which later biographers have embroidered or pieced out, and are still the principal source of our knowledge of the two Leoni.

“Lodovico,” Baglione tells us, “made seals, engraved admirable intaglios, and modelled figures in relief of every sort, with exquisite art. He also (working with steel cones) made medals of bronze and of other metals, in the manner of the Ancients. He was likewise a painter and executed well enough numerous pictures, — so that he seemed to have been endowed by Nature with every gift.” But Lodovico’s greatest renown came from a talent peculiar to himself. “He was famous in his time for making portraits in wax, especially those done *alla macchia*, so called because he did them after seeing his sitter only once (*solo con vedere una volta il soggetto*), — by stealth, so to speak, — and for this he was *famosissimo*. He made the finished likeness alone by himself, entirely from memory — a gift such as was granted to no other; and these portraits were admirable for spirit, vivacity, and above all for their resemblance. . . . There was not a Prince of his time whom the Padovano had not drawn from life, nor Princess nor Dama Romana whose portrait was not to be found in his work; — the faces were done in col-

oured wax, and to behold these portraits all so lifelike and so carefully finished was an astonishing thing — *era cosa di stupore.*”

These waxen effigies have gone the way of time, and the paintings which testified to his versatility have long since been lost and forgotten, so that Lodovico is known to-day only for his medals in bronze. But in his day he enjoyed such credit for his portraits, that when his son grew up, the father, realizing the advantages of this *métier* of *portraits à la minute* — in which he had come to rival by sheer force of talent the charms of instantaneous photography, — prudently set Ottavio in this path. Working in wax, however, he seems to have recognized as a talent peculiarly his own, and his son contented himself with the more normal medium of crayons. Ottavio seems to have adopted much the same expeditious methods as his father's. Baglione says that he too worked *alla macchia*, but does not specifically say that Ottavio continued the feat of making his portraits from memory after a single glimpse of his sitter; and the character of his drawings — the precision of line and the convincing accuracy of likeness — does not suggest any such method of work. By way of keeping up the family reputation as a *virtuoso*, Leoni did not confine himself to portraits, but ventured on religious paintings for various Roman churches. Baglione enumerates a number of them, and pronounces them well enough done, — *assai bene condotti*, — the same prudent phrase with which he had passed judgment on the father's efforts in painting. But this was only an incidental side of Ottavio's career; his “line” was his crayon portraits, and it was by them almost entirely that he was known.



LEONI. PORTRAIT OF THE ARTIST

Size of the original drawing, $9\frac{1}{2} \times 6\frac{1}{2}$ inches

In the Biblioteca Marucelliana, Florence

Ottavio Leoni in turn developed his specialty with such success that he achieved a reputation equal to his father's — greater in fact, for he won higher recognition in his own time, and in after years he was better remembered. The universal popularity of his work was matched by the esteem of his fellow artists. He was elected *Principe dell' Accademia di Roma* — the Academy of St. Luke; and a successful portrait of Pope Gregory XV won him not only the “esteem and friendship” of the Pontiff, but the coveted title of Cavaliere. Baglione's account of Ottavio's fame echoes the very phrases in which he had described the vogue of Lodovico: —

“His father wished him to take up painting, and in particular the art of portraits *alla macchia*, but on a small scale; in this art he became very skilful; in truth there was no one of his day who could be compared to him. He portrayed all the Popes of his time, the Cardinal Princes, titled Signori, and other famous persons of rank, whether clergy or laymen. These drawings are to-day in the possession of the Prince Borghese. The greater part of them are done in black crayon on gray paper (*carta turchina*), with pleasing touches in chalk and sometimes in red crayon, so that they seem done in colours, and are as natural as real flesh. And so natural and vivacious are the likenesses that nothing in this sort of work could be better.

“He also made larger portraits, life-size, so well done and such excellent likenesses, that in all Rome there was no one who had not his portrait by Ottavio, — whether Prince, Princess, Gentilhuomo or Gentildonna, or persons of private rank, — and not a house in which some portrait from the hand of the Cavaliere was not to be seen.”

This last rather sweeping statement is, of course, a figure of speech, but allowing for that, it is less exaggerated than it sounds, for this collection of Leoni's portraits formed by Prince Borghese, to which Baglione refers, alone contained about 400 drawings. This we know from Mariette, who saw the collection in Paris in 1747, when it was put up for sale after the death of its last owner, a M. d'Aubigny who had a certain repute in his day as a collector, as the patron of the painter Henri de Favanne, and the builder of Chanteloup. D'Aubigny had spent some years in Rome just before 1700, and seems to have brought the drawings back with him on his return. Mariette was greatly interested in them, and bought fifteen examples for his own collection. Commenting on the collection, he says: "The Prince Borghese, who formed it, had gathered together, perhaps, all the portraits that *il Padovano* had drawn in his life; it included every sort of person, *de la tiare, comme on dit, jusqu'à la houlette.*" But it seems hardly likely that within fifteen years after Leoni's death (Baglione, writing in 1642, speaks of the collection as already formed), any one — even a Prince Borghese — could have gathered together the whole work of an artist who had drawn every one of note in Rome, or even that he could have collected 400 of the drawings which had been scattered among so many private owners, "in every house in the city." The very fact that the portraits were such satisfactory likenesses, and so universally popular, would have made their possessors unwilling to give them up. The size of the collection, together with the fact (upon which both Baglione and Mariette dwell) that it was such a complete series of persons of note in every walk of life in Rome, suggests

at once that in large part at least the drawings were the originals, which the artist kept in his own portfolio, and from which he made finished copies for his sitters — and even for other clients. This was a common and not unnatural practice with artists who made a distinct profession of crayon portraits. It was followed throughout several generations in the *atelier* of the Clouets, and in Leoni's case it is suggested all the more strongly by the varied character of the drawings themselves.

In any case, it is strikingly clear that alike in Leoni's own eyes and in those of his contemporaries, a large share of the interest of his work lay not merely in the merit of the drawings, but in the fact that they formed so complete a series of portraits of well-known personages. It was a point of view characteristic not only of the artist himself, but of the age he lived in. The great period of art had given way for the most part to a period of secondary things, in which the point of view both of artists and of their public was widely different from what it had been before. The instinctive enjoyment of works of art had changed into an interest in the subject of art, — an interest intellectual and self-conscious, and not a little artificial and a thing of fashion. There dawned the day of amateurs and collectors, of *conoscanti* and *dilettanti*. And in this change, nothing was more striking than the position of the painters themselves. The great achievements of painting and sculpture in the centuries preceding had won such prestige for art and for the profession of artist, that down into the third and fourth generations its practitioners were able to live on their inheritance — a prestige great enough to bestow a halo of reflected glory upon the heads of even the most mediocre performers. The patron of the



LEONI. LODOVICO BERTUCCI

Size of the original engraving, $5\frac{3}{4} \times 3\frac{1}{2}$ inches

In the Museum of Fine Arts, Boston

great period who was fond of pictures but indifferent to painters, had been succeeded by the patronizing *dilettante* who won a certain importance by attaching a painter or two to his train. The painters, for their part, were quick to respond to this new attitude,—stepping forward willingly enough as important figures on the stage, and passing into the front rank ahead of their patrons and masters. Their *auto-ritratti*, once mere things of curiosity, painted to fill an empty hour, studies in a mirror to make up for the lack of a model, had now become objects of importance and price. The great masters of the Renaissance had been content to record their features in some corner of their crowded compositions, — to stand as secondary figures amidst a group of bystanders in the background, like as not in working dress. The painters of the *Seicento*, however, did themselves full justice, in careful portraits which overlooked nothing of interest in their physiognomy, — and these portraits no less a person than a Cardinal de' Medici collected eagerly for his Sala dei Pittori. The nuance is very nicely expressed by Van Dyck in his *Iconography*. Knighted himself, he does full honour to a profession which has raised him so high, and chooses the subjects he is to immortalize by his etching needle, not from the great persons among whom he moved on such familiar terms, but from his confrères and collaborators. And these worthies he presents not at all in the matter-of-fact attitude of plainspoken craftsmen in his employ — specialists in animals, landscape, fabrics, or fruit and flowers, all intent upon their work — but with the assured bearing of celebrated personages. The easy and confident attitudes of their portraits, the heads gracefully poised or else erect and

“noble,” the expressions amiable and urbane or dignified and grave, the draperies casually but elegantly cast over one shoulder, and the whole impression capped by the dignity of a Latin inscription in formal Roman letters, — all join in affirming that you have before you a person of distinction, and that you may consider yourself lucky to have his portrait.

It was in this spirit that Leoni turned to the task which he intended to be the culmination of his career, — the execution in engraving of a selected series, from among all his portraits, of the men of talent of his day. He had drawn every one from the Pope down, but of all these portraits those which offered most interest to the artist and his contemporaries, those which appealed to them as the most worthy of being handed down to posterity, were those not of “all the Popes, Cardinal Princes and other titled *Signori* and persons of rank,” but of the *virtuosi*: — for the most part Leoni’s fellow craftsmen, painters, sculptors and architects, but also poets and writers, several mathematicians, and one or two *amateurs et curieux*. Outsiders, no doubt, crept into the list, men who could hardly claim the distinction on the ground of their talents or of their fame. Leoni’s enterprise was so immediately successful, his plates were so popular and so highly esteemed, that he may have had to include in his list portraits which lay quite outside the scope of his original intention, portraits of *Signori titolati* and other influential patrons whose requests could hardly be refused, or of well-to-do candidates, the *Viri Romæ* of his time, able to offer the usual acceptable inducements, commissions too profitable to decline. But in general he stuck to his purpose, and his work is to be remembered first of all

as that which he intended it to be, a collection of portraits of *virtuosi*.

Leoni died leaving his task incomplete, and we have no record which shows how ambitious an undertaking he had set before himself, nor any complete list of the *persone virtuose* whose portraits he intended to engrave. But we have a good deal of light on this point from a collection of twenty-seven crayon portraits by Leoni now in the Biblioteca Marucelliana. This collection seems to have been formed in the XVIIth century; the drawings are carefully mounted, bound in a handsome binding of that period, and followed by an index, written in a XVIIth-century hand. In the index, moreover, the portraits are classified according to profession, *Pittori, Scultori, Mathematici, and Poeti*. Mariette, in telling of the sale of the d'Aubigny collection in 1747, is particularly interested in Leoni's portraits of artists, and gives a list of thirty of them. He adds: "*Il y avait, outre cela, dans la suite, les desseins des portraits des artistes que le Padouan a gravés.*" Unfortunately, of these last he does not give the names, but as none of the thirty he does name were engraved, and as of the twenty-seven in the Marucelliana all but nine were engraved, it seems clear that it is to this series that Mariette refers. The Marucelliana series thus formed part of the Borghese collection, and was sold, apparently intact, at the d'Aubigny sale; within five years it had drifted back to Italy, to find its final home in the Florentine Library. But what is of most interest is that it was selected at so early a date, as a distinct series, from among the four hundred drawings belonging to the Prince Borghese. The fact that it is made up entirely of portraits of *virtuosi*, that the drawings are



LEONIL. CESARE D'ARPINO

Size of the original engraving, $5\frac{1}{2} \times 4\frac{5}{8}$ inches

In the Museum of Fine Arts, Boston

classified from that point of view, and that all but nine of them were engraved (and that among these nine were names which Leoni could hardly have intended not to include in his list — such as Agostino and Annibale Carracci, and Caravaggio), and finally the close correspondence between the drawings and the engravings — all go far to show that the Marucelliana portraits are those which Leoni originally selected for his *gran fatica virtuosa*, and that these are the very drawings from which he worked.

It was not until he was nearly fifty years old that Leoni turned to engraving. By that time his reputation was already made, and the bulk of his work as a portraitist in crayons was already done. Perhaps, indeed, his busiest days were over, leaving him free to take up the burin more or less as a diversion. A comment of Mariette's suggests the possibility that in deciding to engrave a series of portraits of *virtuosi*, Leoni took up for a second time an idea which he had carried out some years before in crayons. Mariette points out that most of his portraits of artists were drawn about the year 1614. "*C'est l'année dans laquelle je le vois le plus occupé de dessiner les portraits des principaux artistes contemporains. J'en ai plusieurs, et j'en connois beaucoup d'autres encore, dont je donnerai ci-après la liste, qui portent presque tous cette date.*" It was not until seven years later, in 1621, that Leoni began to execute these portraits on copper. Baglione tells of this enterprise in a fashion (and probably according to a version) quite his own. "The Cavaliere Padovano undertook an important and laborious task — *una gran fatica virtuosa* — and from it came a serious illness which laid him low. He determined to make a long series of portraits of va-

rious Princes and of men of talent in every profession, and of his friends and acquaintances. These he engraved in aquaforte, and retouched with the burin most carefully and with exquisite stipple work, — so that better work and better likenesses cannot be imagined. But not being accustomed to such great labour, he was made ill by it, and suffered such severe pains in his stomach, accompanied by such severe asthma, that he was unable to breathe, — and after having arranged all his affairs, failing suddenly, in about the fifty-second year of his life he passed from this life to the next.”

Baglione rarely makes any pretension to exactness or clear statement, and this entertaining version seems hardly to correspond to the facts, in the light of the engravings themselves. The first of Leoni's finished plates was dated 1621, and is the only plate dated of that year. There was only one plate, again, dated from the next year. In 1623 there were five, in 1624, three, and in 1625, ten. 1625, then, must have been the climax, in point of labour, of the *gran fatica virtuosa* which so impressed Baglione. But Leoni continued to work along for three years more: there is one plate dated 1626, three in 1627, and one in 1628. Of the forty plates catalogued by Bartsch, thus, only twenty-five are dated. There is no reason for assuming that the remaining fifteen plates were all done in the last year or two of Leoni's life. Even if we grant that assumption, out of grace to Baglione's theory, there does not appear to have been what could be called a back-breaking effort at any one time. It seems likely therefore that the *si gran dolore di stomaco* which cut short the breath of the Cavaliere Ottavio, was due to other and less abnormal causes, and that the cause and effect presented by Baglione, was due to the



LEONI. GIOVANNI LORENZO BERNINI

Size of the original drawing, $9\frac{1}{2} \times 6\frac{1}{2}$ inches

In the Biblioteca Marucelliana, Florence



LEONI. GIOVANNI LORENZO BERNINI

Size of the original engraving, $5\frac{5}{8} \times 4\frac{3}{8}$ inches

In the Museum of Fine Arts, Boston

ingenuity of a XVIIth-century medical diagnosis. More likely still, perhaps, it was due to some story vaguely remembered by the biographer, and grown more pointed and striking after the lapse of a few years. It must be noted, too, that in the lives of the Leoni, both father and son, biographers have been badly off, in the past, in regard to precise dates. The contradictions of those who offer us definite dates are no less baffling than the vagueness of those who content themselves with some such general statement as "in the time of Gregory XIII" — a period which covered thirteen years. Recently, however, there has been discovered in the church register of S. Maria del Popolo, the entry referring to the burial of Ottavio Leoni in 1630. As Baglione says he died at the age of about 52, we may take his dates as 1578–1630. In the assortment of dates offered for Lodovico, the most likely are 1531–1606.

We are able to follow Leoni's brief *apprentissage* from the beginning, in a group of experimental plates, quite distinct from the rest of his work, and which Bartsch very properly groups together at the head of his list (Nos. 1–13). Leoni's first plate, very obviously, is the portrait of *Giacomo Antonio Manini* which Bartsch catalogues as No. 1. It is plainly the effort of a man who has never handled a burin before, — and so unsuccessful an effort that he might well have concluded never to take it up again. A second attempt (B. 2), as well as a first try at another head (*Ambrogio Ciocca* B. 5) were equally complete failures, but the artist persisted, and finally succeeded in producing very interesting plates (B. 3 and B. 4) of both these portraits. In both of them the heads are large enough to give the engraver room to work at his ease, and the result has the rapid

and spontaneous quality of a pen-and-ink drawing. Indeed it is evident that Leoni was not preoccupied with following an engraver's technique, but laid in his lines exactly as he had been accustomed to do with a pen, freely and openly, without any thought of minute precision, and without correcting or reënforcing the lines already laid. Both plates are in every respect just what would be expected in the work of an accomplished artist who turns his hand to an unfamiliar métier; the heads are admirably drawn and of remarkable spirit and vivacity, and the artist is so far quite innocent of any of the conventions, as well as of the peculiar possibilities and qualities, of engraving. In the next few plates, Leoni draws closer to engraver's methods. He makes rapid progress; both in skill of hand and in technical knowledge, and experiments in various different manners. In the *Lodovico Bertucci* (B. 11), he tries a fuller use of dotting, while in one or two other heads — those for example in B. 7 — he follows with remarkable skill the classic method of pure line. But he still has decided ups and downs. Beside very successful plates, such as the *Marco Zeppo* (B. 8) and *Lodovico Bertucci* (B. 11), are several complete failures, one of them, unfortunately, the portrait of himself (B. 6) which is after one of the best of his drawings. We even find successes and failures side by side on the same plate, — as in the group of four studies of heads (B. 13).

But whether good or bad, these early plates are sharply distinguished from the rest of Leoni's work, both in character and in intention. They are studies, rather than plates intended to be published, executed in the spirit of an artist who is amusing himself or searching out his way, and they have something of the personal and

spontaneous quality of sketches. This quality, so rare in portrait engraving, was peculiarly natural to Leoni, who combined an instinctive facility with the knowledge and skill of a portraitist of long experience. In fact, one is tempted to regret that he did not disregard the conventional forms and continue working in this freer and more unconscious early manner. The early plates are indeed so different in method and spirit that they can hardly be said to lead up to those which follow; the change is so sudden and decided that it is difficult to account for, and one wonders whether these early plates were done as a preparation for his later task, or whether, on the other hand, they were not casual experiments, which aroused his interest and inspired him with the idea of producing a set of portraits of interesting personages.

In any case, Leoni approached this latter undertaking in a wholly different spirit; banishing all suggestion of sketches and studies, and devoting himself to producing a "uniform edition" of finished plates, all of them about the same size, and consistent in style and treatment, — the portraits framed in with a neat moulding, signed, dated, and with the name inscribed in proper Latin form; accepting, in short, all the usual forms and conventions of portrait engraving: everything which the public of the time wanted and expected in a published plate. He also dropped the more free and spontaneous methods of his first plates, forcing himself to work on a smaller scale, more carefully and precisely, and more or less according to a deliberate system.

But in spite of the rather conventional ambition with which he set to work on the plates of this published series, they showed from the beginning certain decidedly original traits. First of all, in the heads, instead of



LEONI, ANTONIO TEMPESTA

Size of the original engraving, $5\frac{1}{2} \times 4\frac{3}{8}$ inches

In the Museum of Fine Arts, Boston

modelling the form by the usual system of graver lines in smoothly flowing curves, he relied on a few expressive outlines. For the modelling inside these outlines, he resorted to a very simple use of dotting. In contrast to this treatment of the head, the figures and costumes, the hair, and generally the backgrounds, were executed with shading lines. The hair was managed with particular cleverness. Instead of resigning himself to a conventional mannerism, as early engravers were apt to do, or resorting to a loose and suggestive treatment, as might be expected from a painter with little experience in engraving, Leoni follows his model closely, by a method that is a peculiar combination of nature and art, rendering the hair very directly with firm and distinct lines, so arranged as to give an extraordinary impression of reality, as if he had copied hair for hair. Yet this is done without a trace of microscopic niggling, and with admirable breadth, so that the whole is well massed, and so that he is even able in most cases to bring out very effectively the relative value of the colour.

These contrasting methods of treating the different parts of the design correspond very closely to the methods of his crayon drawings, and must almost certainly have been inspired by them, although, perhaps, unconsciously. Thus, in his drawings the hair is rendered by the same distinct lines, cleverly suggestive of nature in arrangement; the flesh is modelled by deft crayon touches smoothly rubbed in, so that no distinct strokes appear; while the figure and costume are indicated by a few swift strokes of the crayon. At the beginning, as has just been pointed out, he was unable to follow with his burin this smooth flesh modelling of his drawings, and it was in the effort to do this that he de-

veloped the stippling which was to become the most characteristic feature of his work. Thus, although Leoni's technique is so original, so unlike anything that was being done at the time in Italy, it is unnecessary to go far afield in a search for origins and influences. By following the gradual development of his work, and by comparing it to his drawings, we may discern clearly enough that his graver technique was inspired by the methods with which he was accustomed to work in crayon, — and that in taking up engraving he did not seek either to imitate any particular existing model of graver work, or to startle the world by new methods of his own devising, — but that he merely went to work in his own way to translate his drawings to copper.

Let us take exception to this last phrase: his aim was not to reproduce the drawing, but to render again, in a different medium, the portrait. He was in no sense a reproductive engraver, and never allowed himself to be distracted by the temptation to reproduce elaborate effects of tone or of light and shade, or to imitate textures. He was a *peintre graveur* in a very strict sense of the word: one who turned to engraving not as an independent art which he was to master for its own sake and to follow along its own distinct paths — but merely as a new medium for expressing the art of portraiture which he had already mastered. In the matter of graver technique Leoni is wholly unorthodox. His lines are arranged as simply as possible, and he handles the burin with a striking freedom — sometimes, indeed, with impatient nonchalance. He is anything but timid when there is occasion to reënforce or correct a line, — digging and scratching into the copper in the most unconventional way, with a complete indifference to the passion

for neat workmanship and skill of hand which is the mark of the professional engraver. But these same outlines are delicate and sensitive when necessary, and in no case are they ever loose or vague in intention; in spite of his impatient burin, his drawing is vigorous and precise. Leoni is enough of an amateur to have at times what may be called failures, but his best plates — most of his plates — have the expressiveness, the vitality and the clearness of intention, which is the particular stamp of original work.

Taking up the art late in life, working at it only a few years, and with a comparatively limited ambition (from a technical point of view), Leoni never became an engraver of the first rank. But he remains an interesting and exceptional man, — worthy of a very different place from the far corner to which he has been relegated as little more than a curiosity, by the oblivion of two centuries. His work has a twofold interest: first for the excellence of his plates as portraits, and secondly for the originality of his technique.

It has just been pointed out that this technical originality, for which alone Leoni is remembered, developed in his work only by degrees, and only, so to speak, incidentally. His first plates betray no ambition of seeking for original methods, and indeed no technical pretensions of any sort. He is intent not on his workmanship, but on his portrait, and concentrates his attention on a few expressive outlines. Even now, at the outset, he uses stippling for modelling the face, but it is stippling of the simplest kind, no more than a few scattered dots, such as any engraver, even the most traditional, might have employed. It is obvious that Leoni employed it not at all as an original manner, but only because it

corresponded better to the manner in which he had been accustomed to render the faces in his drawings, than the usual method of graver lines neatly tapered, evenly laid, and planned in just the proper curves. He ran no risk of involving himself in a problem of arrangement of lines which might prove beyond him, and end in confusion and failure. Such a use of dotting, far from being unique or original, is a natural solution of many difficulties, — a solution to which many another engraver more experienced than Leoni has often resorted, and with which every amateur draughtsman in pen and ink is familiar. And for an artist as yet uncertain of his technique, but very certain of the effect he wished to produce, it was doubly natural to turn to some such tentative method as this. But Leoni was artist enough to realize instinctively that the method — tentative or not — answered his purpose, and therefore, being an artist rather than a craftsman, and having no ambition to rival professional engravers in points of technical skill, he clung to it, and went ahead serenely for the next year or two with his simple open dotting. By degrees he realized that it was not only a method that would do, but that for his particular purpose it was better than any other.

Thus, Leoni is by no means to be identified with the type of engraver who devotes himself to technical originality *per se*, — to inventing and developing new methods from the mere ardour of innovation and discovery. He had nothing in common with the inventors of *gravure au maillet*, *pointillé* and the *manière au crayon*; even when he had learned to use stipple in the most delicate and finished manner it never occurred to him to execute the whole plate in stipple. His originality lies in having realized the fitness for his particular purpose of



LEONI. CRISTOFANO RONCHALI DA POMERANCI

Size of the original drawing, $9\frac{1}{2} \times 6\frac{1}{2}$ inches

In the Biblioteca Marucelliana, Florence



LEONI. CRISTOFANO RONCHALI DA POMERANCI

Size of the original engraving, $5\frac{1}{2} \times 4\frac{1}{4}$ inches

In the Museum of Fine Arts, Boston

a method which to him must have seemed not so much original as natural and familiar. He saw that he had little to gain by laboriously mastering the orthodox methods of shading with graver lines, and very wisely turned away from a fruitless perseverance, — from the fatal persistence which has reduced more than one gifted engraver to a conventional mediocrity. By doing so, he condemned himself to decided shortcomings, but he saved what was personal and original in his talent. Even had he acquired sufficient command of the burin to follow these conventional methods, to have accepted them would have involved sacrificing something of what he wished to express, — would have meant translating the design he had in mind into the peculiar idiom of burin work. Working on such small plates, to have depended entirely on lines would have forced him to omit — or to simplify unduly — something of the delicate modelling of his drawings. And in these small plates, stipple offered not only a more direct but a much more supple and elastic method.

It was in 1623, two years after he had begun to publish his plates, that Leoni began to realize the further possibilities of stipple. In the portrait of *Cesare d'Arpino*, of 1621, the stippling consisted of only a few judiciously placed dots; — in the *Bernini* of 1622, and the *Clodiano* of 1623, it was a little finer, but still open enough and light in tone, and leaving a good deal of white paper. But in the *Tempesta* of 1623 and the *Marini* of 1624 the face is closely worked with stipple and the modelling more fully developed. On comparing these two plates with the drawings from which they were done, it is evident that this step forward was not due to any sudden impulse of technical ambition, or to any sudden

development of his skill, but rather that it was encouraged by the necessities of the case, as in these two drawings the faces are much more elaborately modelled and darker in tone. The stippling is effective but decidedly coarse; — one feels that the engraver has not yet a perfect control of his method, and in the next year he made a decided failure of the portrait of *Galileo*, although it is one of the finest of the drawings. By 1625, however, Leoni is quite in his stride; his skill of hand suddenly develops to its highest point, and he shows a perfect understanding of his technique. This year is also his busiest — producing no less than ten out of the twenty-four plates which are dated, and among them, four which are perhaps the finest he ever did: *Ciabrera*, *Stigliano*, *Paoli di Pesaro*, and the *Portrait of Himself* (B. 9). These four plates set forth at their best Leoni's characteristic qualities, and also the faults and limitations which he was never to overcome — for in the remaining five years of his career he did not advance beyond the standard he achieved in 1625.

Purely from the point of view of technical skill, the *Portrait of Himself* may be taken as Leoni's masterpiece, although, as is apt to be the case with technical masterpieces, it is by no means his most interesting plate. It shows, too, how rapidly his skill had advanced, and how decidedly his methods had developed within these four years. In his first plates, he had relied almost entirely upon lines, deeply cut, and rather coarse in execution. His burin is now far more skilful, working with a light and sure touch, — and his stippling has become so fine and delicate that in the face of this portrait (as in various others) he is able to dispense with lines entirely: to draw in tone, as he had done in the faces of his crayon

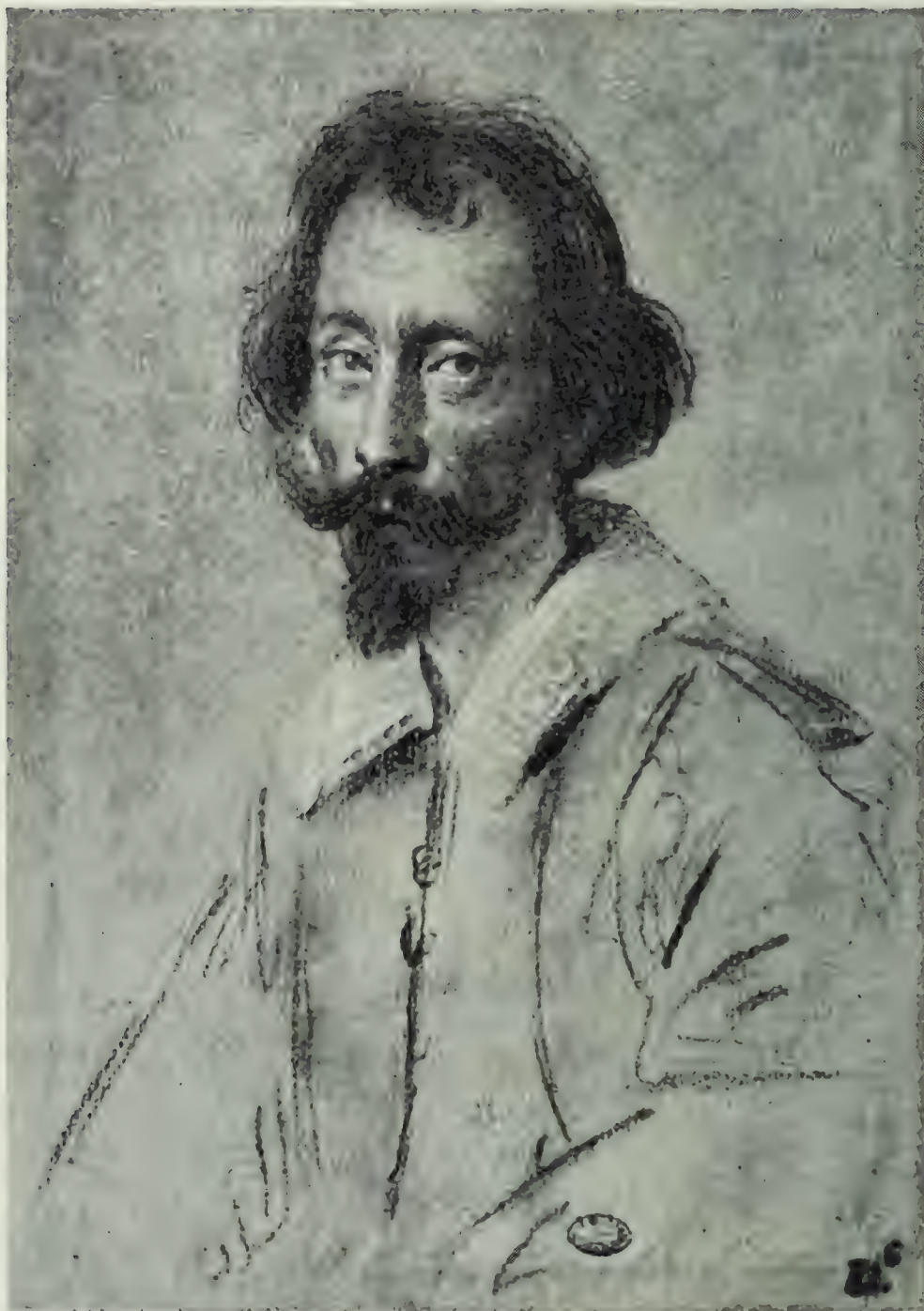
portraits. The contours and even the outlines of the features are indicated by carefully shaded stippled surfaces, — so skilfully managed that his drawing is no whit less sure and precise than when he worked with outline alone and used the sharpest of graver lines.

Leoni's graver work is less interesting and less successful than his stipple. Even for a skilful burinist, it would have been something of a problem to find a method of handling lines which would harmonize with the delicately stippled faces, and Leoni, with his inexperienced hand and rather impatient temper, was unable to devise one. He succeeded more than once to a considerable degree, but he never seems to have been entirely satisfied with the result, for he kept changing and experimenting, and never settled down to any one consistent method. In his first plates, the rather free and scratchy graver lines with which he renders the costume serve their purpose well enough, but as his stippling became more delicate and refined he naturally tried to bring his graver work up to the mark. In most cases, moreover, the elaborate details of these costumes called for a neater and more precise handling. In his effort to achieve this, Leoni fell at once into the opposite extreme from his early scratchiness; and in trying to be precise, became hard and rigid. Reacting from this, and perhaps more or less out of patience, he tried various expedients, most of them unsuccessful, and often an unfortunate combination of both faults — being both scratchy and hard. The same difficulty in managing graver lines is even more obvious in his backgrounds. Wherever they are carried out in stipple, they are exceptionally fine, but Leoni persisted in trying to lay in parts of the backgrounds of nearly all his plates with the

conventional systems of more or less concentric curves devised by the engravers of the North. Why he should have done so, it is hard to say. Possibly from a lingering respect for tradition; possibly he did not trust stipple for carrying out such dark tones; perhaps he wanted to contrast the delicate transparency of the stippled portion against a more vigorous and solid patch of shadow. But whatever the reason, he failed almost without exception, and these badly executed backgrounds are the most noticeable defect in all but a few of his prints.

There is, however, another side to the matter, and this leads us to one of the most striking qualities of Leoni's work; his remarkable feeling for tone. In his graver work, Leoni is interested first of all not in the finished rendering of details, but in qualities of tone. In spite of his difficulties and his uncertain skill, he succeeded remarkably, — and his success in this is one of the chief points of interest in his work. It is also, hardly less than his use of stipple, a ground for his claim to originality, to a distinct place in the development of the art, for in certain respects he went further than any engraver before his time, — and much further than any work he could have had before his eyes.

In Leoni's earliest plates, the element of tone plays a very small part: they are outline drawings with just enough shading to strengthen the modelling, and except for the dark spot of hair, there is little suggestion of colour value. But as his skill increased he paid more attention to it, until finally tone and colour value became the dominating elements in his composition. His range of tones is modest enough; he rarely tries to produce very dark shades (the stumbling block over which so many engravers have fallen), or to keep his whole



LEONI. GIOVANNI BATTISTA MARINI

Size of the original drawing, $9\frac{1}{2} \times 6\frac{1}{2}$ inches

In the Biblioteca Marucelliana, Florence



LEONI. GIOVANNI BATTISTA MARINI

Size of the original engraving, $5\frac{5}{8} \times 4\frac{1}{4}$ inches

In the Museum of Fine Arts, Boston

plate pitched in a very high key — dancing about in high lights, with a play of luminous shadows — as in the manner of Mellan. He does not venture into striking effects of chiaroscuro; he refrains from such superfluities as laborious imitation of textures; and in general he avoids any excessive complication of his task, — whether in technique or in design. He has none of the reproductive engraver's attitude toward tone, but is concerned with it chiefly as an element of design; and it is noteworthy that he does not try necessarily even to follow the tones of the original crayon drawing, but treats his engraving in this respect as a new composition, often simplifying the drawing to a considerable degree.

Leoni's greatest obstacle in this matter is his difficulty in managing his graver lines. The stippled portions of his plates invariably are fine in tone, but the parts executed in line are often very unsatisfactory in this respect. The *Paoli di Pesaro* may be taken as a good example of this. Had the rest of the plate been equal to the face, it would have been Leoni's masterpiece: the finely drawn head, so well modelled, so delicate in tone, and so vigorous in character, seems to me the finest he ever did, but beside it he set a wretched background, and a costume meaningless in tone and hard and rigid in execution. But when his graver work is satisfactory, the tone of the whole plate is unusually interesting, and at times he succeeds in pulling the whole plate together, so to speak, in a remarkable manner. As his plates are never showy and pretentious, and never aim at brilliant and striking effects, it is easy for the real delicacy of their qualities of tone to pass unperceived. What he was capable of in this respect may be seen in the *Ciabrera*, an unostentatious bit of work, but so delicate in its

silvery gray tone, so perfect in its subtle contrasts of colour-value, and yet so sober and restrained, that among all the portraits engraved with the burin up to 1625, it would be hard to match it in these respects. Indeed it achieves that delicate relation of tone between figure and background which goes by the somewhat loose name of atmospheric quality. And in this quiet and restrained accordance of tone, together with the subordination of all other parts of the design to the head, we may perceive Leoni's ideal.¹

It was the peculiar quality of this ideal, in fact, that was the chief cause of Leoni's difficulty with his graver lines. It is very clear that his tentative attitude toward his graver technique — his constant changes and experiments, difficulties and failures — was not due merely to a lack of manual skill, but rather to his desire to achieve with his burin lines something more than neatness and precision — to achieve a higher artistic quality than brilliant finish. The elaborate details of his costumes offered an opportunity for a display of technical skill which a Northern engraver, Goltzius, for instance, would have eagerly welcomed. But these *tours de force* of minuteness and finish (which often enough are the chief distinction of Northern work), would have

¹ The impressions of Leoni's plates vary in quality to a quite unusual degree. The plates seem to have worn out quickly, and the impressions from worn plates are dry and uninteresting. The plates were in some cases retouched, with disastrous results, and were sometimes printed with ink which has turned brown and rusty; such prints are almost worthless. The best impressions are printed with a silvery gray ink, on white paper. Usually the plates were wiped clean in printing, but I have seen a few prints in which the printer has resorted very skilfully to the device of leaving ink on the surface in certain parts, to make up for the wearing out of the plate. It must be pointed out, therefore, that this discussion of the qualities of tone and colour value in Leoni's work is intelligible only in reference to first-class impressions, — which are, unfortunately, none too common.

been quite out of place in a plate of Leoni's. The Northern engravers, in fact, by devoting themselves to brilliance and finish, to precision and order in their technique, were restricted to very narrow limits in the matter of tone. Those who could not rest content within those limits had generally broken bounds altogether and taken refuge in etching, using it in the most free and spontaneous manner. The burinists were left to plod along in their smoothly beaten path, — or rather, shall we say, to mark time patiently, contentedly, and with a noteworthy but somewhat uninspiring evenness of step, until in the end their discipline and training were directed into the more ambitious fields of interpretative engraving.

This discipline and training, this rigidly conventional tradition of workmanship, was incompatible with Leoni's Italian temperament. The sacrificing of all things to technical orthodoxy, he would have regarded as a thing without reason — indeed as the exact inversion of the proper relation of the artist to his *métier*. In spite of his shortcomings as a burinist, he had too sound an artistic instinct to be tempted away by secondary and incidental qualities of perfect burin work, — by sparkling but meaningless high lights, by smooth metallic polish, by the diverting feats of minute details, by such excrescences as the much vaunted "watered-silk" effects. The skill of hand which he showed in his more careful bits of burin work proves that he would have been capable of these interesting but sterile feats, but the fact that in each case he turned away from this meticulous accuracy of workmanship — even at the risk of courting failure in some new experiment — shows even more clearly that he had no use for it. He could have laid im-

peccably even lines in smooth following curves or regular cross hatchings, as well as other people; but it was precisely this result that he wished to avoid. How much he wished to avoid it, to what pains he would go in order to shun this set regularity, may be seen in the graver work of such plates as the *Ciabrera*, *Stigliano*, and *Menicucci*. In these, he goes to the pains of setting innumerable dots in between his lines, rather than resort to cross-hatching or to reëntering and deepening the lines he had already cut. Either of these familiar methods would have been of course a much easier way of deepening the tone. But cross-hatching tends to break up and disturb a tone, and deepening the lines in places tends to make it more lively. Leoni's whole effort is to keep his tone quiet and undisturbed, and he therefore accepts this laborious method of interdotting, — which not only obviates the complications just mentioned, but also makes less clear and distinct the simple lines he has already cut, and at the same time allows him to control his tone at will. This method was on the whole his most successful solution of his difficulties, and may be taken as his nearest approach to a final and definitive technique.

As a portraitist, Leoni belongs to the middle order — that of unpretentious but excellent men whose work is first of all accurate, true, sincere. He does not aspire to any larger qualities of design, but is content with the modest rôle of a maker of likenesses. His composition is commonplace enough, — indeed, he is generally innocent of any idea of composition at all. Being interested chiefly in the head, he concentrates his attention upon that alone, giving only as much of the figure as will contribute to the character of the portrait, and



LEONI. GALILEO GALILEI

Size of the original drawing, $9\frac{1}{2} \times 6\frac{1}{2}$ inches

In the Biblioteca Marucelliana, Florence



LEONI. GALILEO GALILEI

Size of the original engraving, $5\frac{1}{2} \times 4\frac{1}{4}$ inches

In the Museum of Fine Arts, Boston

in his drawings indicating that little by a few summary strokes of the crayon. In the heads themselves there is little variety of pose; they are usually in a rather full three quarters, both head and figure simple and erect. One of his two portraits of himself shows that he could, when he liked, arrange the pose, the lines of the figure and draperies, into a graceful composition; but in most cases having once seized the likeness and brought out the character in the head to his satisfaction, he lets the matter rest, without bothering to finish the details of the figure, and without concerning himself with the effect of the design as a whole.

But if Leoni's drawing rarely aspires to style or distinction, it has in the fullest measure all the compensating advantages of being unaffected and sincere. He is to the last degree honest, straightforward, and (one falls back inevitably upon a French word) *probe*. He has, of course, his own characteristic methods of delineation, little traits peculiar to himself which would enable one to recognize a drawing as from his own hand, — such as his habit of accenting with a rather sharp black line, particular details of the eyes and mouth. But these only concern his way of working, and never affect his way of seeing things: — they are habits of the hand, not of the eye. They are not devices, mere short cuts to avoid difficulties, and they do not become fixed mannerisms, such as so often give to all the work of a portrait painter a tiresome air of family likenesses. Best of all, his attitude toward his sitter is never artificial or affected by any external considerations. He presents his subject in a straightforward and matter-of-fact way, without any preoccupations of elegance or distinction or decorative accessories — without, in

short, any of the usual stock in trade devices of the professional portrait painter. You have the sitter as he is without any embellishments or improvements, without being retouched or perfected, or magnified by impressive or "noble" airs. — So that in spite of the lack of interest in his compositions, Leoni's portraits are not commonplace, and even a long series of them does not grow monotonous. He is inspired in every case by a fresh vision of individual character, undisturbed by any fixed and preconceived idea as to what a portrait should be. His faces not only have no dulling family likeness, but do not fall into a type, as is such a common event in portrait painting, particularly in France — types of face, bearing, and expression, so strongly marked that even without the evidence of dress one easily recognizes them as belonging to a particular period or school. Next to a head characteristically *Seicento*, you will find in Leoni's work another head, every quality of which might belong to the XIXth — the XXth — century. This convincing truth is apparent not only in the features, but in every detail of the portrait: the poise of the head — erect or drooping; — the necks — whether long and scrawny, or short and squat, — all are set forth with unquestioning frankness. This trait is particularly noticeable in his treatment of the hair — a detail in which portraitists are particularly apt to fall into a conventional mannerism. Leoni seizes the character of each particular head, and sets down long unkempt locks, neatly arranged curls, or a close-cropped pate, — each as naturally as if he had not even a suspicion of such a thing as the style of the day, — as if he had survived through half a dozen generations of changing styles of coiffure.



LEONI. PAOLI DI PESARO

Size of the original drawing, $9\frac{1}{2} \times 6\frac{1}{2}$ inches

In the Biblioteca Marucelliana, Florence



LEONI. PAOLI DI PESARO

Size of the original engraving, $5\frac{1}{2} \times 4\frac{1}{4}$ inches

In the Museum of Fine Arts, Boston

Although his drawing has few faults and many merits, although it is simple and yet precise and accurate, sensitive, and solidly constructed, it is rather too matter of fact to claim any great artistic distinction; just as his vision, his interpretation of his subject has too little imagination to achieve any decided spiritual quality. He is, in fact, what is commonly called a "solid" draughtsman, but without any qualities of greatness.

While we cannot claim for Leoni an exalted position as a portraitist, while he is neither intense nor profound, he seizes character strongly through the gift of sympathy. Together with the artistic capacity which allows him to express himself easily, he has the Italian charm of ease and serenity. His very lack of intensity makes his work refreshingly natural and spontaneous; and naturalness and spontaneity are by no means the least important qualities in that art of portraiture which in all hands but the very greatest is essentially a compromise between a document and a work of art.

As to Leoni's influence as an engraver, it is hard to see that he had any at all. His use of stipple was as completely ignored by other engravers as if he had made of it a complete fiasco instead of a brilliant success. Perhaps because the traditions of the art were already too firmly fixed — too deeply committed to methods of line. Perhaps because Leoni's reputation, in spite of his success, was too purely Roman, and did not spread beyond the Alps to the countries where engraving was to develop the most active growth. There occurs to one the possibility that Van Dyck may have taken from Leoni the idea of his *Iconography*. He passed through Rome in the years that Leoni was most busily at work,

and it is hardly likely that he was not shown the prints which were in such vogue as the novelty of the day. The recollection of them may have inspired him later on with the idea of a series of portraits of his own more or less illustrious colleagues; — and the example of Leoni may even have encouraged him to avoid, in his turn, the technical difficulties of line and make such a free use of stipple in the faces of his portraits.

The combination of circumstances which was to assign engraving to tasks of reproduction, relegating it to a secondary rôle as a handmaid to the sister art of painting, was already too strong to be modified by individual examples — even by the achievements of such a genius as Rembrandt. The demand for reproductive work was irresistible, and the engravers themselves were fired by the ambition to make their art nothing less than the rival of painting. It was not until this movement had run its course, — not until engravers had run the full gamut of possible reproductive accomplishments, — that they were to return to the more modest aims proper to their art, — and then only unconsciously and unavowedly. The French engravers of the XVIIIth century who returned to this wiser path, would themselves have been the last to admit that their pretensions were in any way less than those of their masters and predecessors, Nanteuil and Edelinck, Audran and the Drevets. There is, however, one man among the French engravers who may have been inspired by Leoni. Leoni's fondness for stipple, his repugnance to rigid and even systems of lines, and his use of tone as an element in the design rather than with the idea of reproduction, and even such a personal detail as his curious angular frames, — are all to be found in the



LEONI. GABRIEL CIABRERA

Size of the original drawing, $9\frac{1}{2} \times 6\frac{1}{2}$ inches

In the Biblioteca Marucelliana, Florence



LEONI. GABRIEL CIABRERA

Size of the original engraving, $5\frac{1}{2} \times 4\frac{1}{4}$ inches

In the Museum of Fine Arts, Boston

work of Morin. Morin's beginnings, the sources of his peculiar manner, so utterly unlike anything he could have found in France, are but little known, and it is just possible that at the outset of his career he may have fallen upon a few prints of Leoni's which had strayed as far as Paris. But on the other hand, it is quite possible that he never saw one in all his life. There is no positive ground for connecting the two men, and it would be rash to affirm that any connection between them was even probable; one must rest content with noticing the traits they have in common, and let the point stand as a suggestion. And even if the influence of Leoni upon Van Dyck and Morin were anything more than a conjecture, they were isolated and remote cases. Leoni's adventure into a new field was not followed up at home or abroad, or by the next generation any more than by his own; — and in the long gallery of engravers he occupies a niche all to himself.

NOTE ON THE DRAWINGS BY LEONI IN THE BIBLIOTECA MARUCELLIANA

THESE drawings, twenty-seven in number, have been carefully mounted on strong paper and bound in a handsome volume, — without a title, title-page, or any indication except the numbers on the portraits and the index or table at the end. The binding is of the XVIIth century, and the index is written in a careful XVIIth-century hand; thus, as it approaches, at least, contemporary evidence, the attributions it makes may be accepted generally without question, especially as the portraits are nearly all of well-known men, whose faces were familiar enough to their contemporaries. In this index the subjects are classified, according to their calling, into four groups, — *Pittori*, *Scultori*, *Matematici*, and *Poeti*, — each inscribed on a separate page and separately numbered. The numbers on the drawings (in Roman numerals, in ink) correspond to this list, — but as these numbers have no distinguishing mark to indicate to which group the drawing belongs, and as the names themselves were not written on the drawings or the mounts, a later cataloguer, for greater clearness and convenience, has added (in a red crayon) a second series of numbers, following the original order, but continuing straight through in a single series from 1 to 27. In the list which follows, I have reproduced the Index exactly, in the arrangement as in the spelling; — adding on the left-hand margin the second series of numbers, and, on the right, the number of the engraving — according to Bartsch's catalogue — to which the drawing corresponds.

LIST OF THE DRAWINGS IN THE
MARUCELLIANA

PITTORI

1. I. Ottavio Leoni Romano (Bartsch 9).
2. II. Anibale Carrazi Bolognese.
3. III. Agostino Carrazi Bolognese.
4. IV. Michel Angelo Merrsi da Caravaggio.
5. V. Antonio Tempesta Fiorentino (B. 38).
6. VI. Gioseppe Cesare d'Arpino (B. 23).
7. VII. Gio. Francesco Barbieri da Cento (B. 18).
8. VIII. Filippo Liagno Napolitano.
9. IX. Cristofano Ronchali da Pomaranci (B. 35).
10. X. Simon Vouet Francese (B. 39).
11. XI. Giovani Baglioni Romano (B. 14).
12. XII. Tomasso Mao Fiorentino (B. 7).
13. XIII. Domenico Ambrosino Romano.
14. XIV. Girolamo Nani Romano.

SCULTORI

15. I. Gio. Lorenzo Bernino Napolitano (B. 19).
16. II. Ladovico Leoni Padovano (B. 28).
17. III. Marcello Provenzali da Cento (B. 33).
Inven^{re} del nuovo Musaico.

MATEMATICI

18. I. Galileo Galilei Fiorentino (B. 27).
19. II. Pre' Cristofano Skeiner Todescho.

POETI

20. I. Monsig^{re} Cianpoli Fiorentino (B. 25).
21. II. Gio. Barta. Marino Napolitano (B. 30).
22. III. Gabriel Ciabrera Savonese (B. 24).
23. IV. Francesco Bracciolino Pistoiese (B. 22).

24. V. Pier Francesco Paoli da Pesaro (B. 32).
25. VI. Scipion Cicero Napolitano.
26. VII. Tomasso Stigliano Pugliese (B. 37).
27. VIII. Ottavio Leoni Romano detto Il Padovanino
della cui mano sono questi ritratti di Vir-
tuosi Illustri del suo tempo. (B. 6).

This index enables us to identify three plates of Bartsch's list of unknown subjects: B. 6 is engraved after drawing no. 27; B. 9 after drawing no. 1, and B. 7 after drawing no. 12. Other plates have been identified by a recent cataloguer in the National Collection at Rome; so that we can offer the following identifications of Bartsch's *portraits d'inconnus*. (The letters R. and F. refer to the source of the identification: R. to the collection at Rome, F. to the drawings in Florence.)

Bartsch no. 1. Giacomo Antonio Manini. — R.

2. “ “ “ “

3. “ “ “ “

4. Ambrogio Ciocca. — R.

5. “ “ “

6. Ottavio Leoni. — F.

7. Tommaso Mao. — F.

8. Marco Zeppo. — R.

9. Ottavio Leoni. — F.

11. Lodovico Bertucci. — R.

12. Three heads, from left to right: Camillo Graffico, Ercole Pedemonte, Antonio Carone. — R.

13. Four heads, left to right: Cosimo Orsini, Ercole Pedemonte, Antonio Carone. — R.



PORTRAIT OF WHISTLER, 1865

WHISTLER IN BELGIUM AND HOLLAND

BY HOWARD MANSFIELD

Author of "A Descriptive Catalogue of the Etchings and Dry-Points of James Abbott McNeill Whistler," "Whistler as a Critic of his own Prints," etc.

FROM the early sixties, Belgium and Holland seem to have been peculiarly attractive to Whistler, especially Holland, about which he was always most enthusiastic. "Holland," he once said to me, "is the country for artists. It has atmosphere, and not the hard glare of cloudless skies, of which you have so much at home." The Pennells record similar comment expressed to them: "In Holland, there is atmosphere, and that means mystery." The distinguished Dutch etcher, Charles Storm Van's Gravesande, has described to me the way in which Whistler worked in Holland, sketching assiduously, in apparent forgetfulness of everything but the scene before him, and unresponsive to the appeals of his companion and the monitions of hunger, until the fading daylight would force him to suspend his task. "Ah!" Van's Gravesande would add, without a trace of jealousy, "he is the master of us all!" After Whistler's death, Van's Gravesande wrote of him to the Pennells thus: "*Je l'ai beaucoup aimé. Whistler, malgré tout son quarrelling avec tout le monde, c'était un 'très bon garçon,' tout à fait charmant entre camarades. J'ai passé quelques jours avec lui, il y a déjà une vingtaine d'années, à Dordrecht, nous y avons fait des croquis, des promenades sur l'eau, etc., etc. J'en*

*garde toujours un excellent souvenir. On ne peut pas s'imaginer un compagnon plus gentil que lui, enjoué, aimable, sans aucune prétention, enthousiaste, et avec cela, travailleur comme pas un."*¹

Whistler's first visit to Holland appears to have been made in 1863, when he was there with Haden, according to Mr. S. P. Avery, and with Legros, according to the Pennells, who note that Rembrandt was viewed by Whistler with delight and Van der Helst with disappointment. The permanent record of this visit is the sprightly etching, *Amsterdam* (K. 91, M. 91), bearing in the first state only the inscription "Whistler, 1863, à Amsterdam — Tolhuis." The removal of the strongly etched clouds and the substitution of clouds in dry-point, with some redrawing of masts, appear, from the addition of the butterfly signature, to have been effected about ten years later.

Much to his surprise, Whistler, on this visit, found some of his etchings on exhibition at The Hague, and had the satisfaction of receiving for these one of the three gold medals awarded to foreigners — the first official recognition of his merit in the field of art.

From the best evidence available, Whistler's next visit to Holland may be assigned to 1884, for he sent to the London Winter Exhibition of 1884-85, a water-color, *A Little Red Note, Dordrecht*, and Mr. Wedmore states that the etching, *Dordrecht* (K. 242, M. 239) was done in 1884. Consequently, the small etching, *Little Dordrecht* (K. 243, M. 240), and the less important *Boats on the Maas* (K. 244, M. 241), and *Little Wheel-*

¹ *The Life of James McNeill Whistler*, by E. R. and J. Pennell. Philadelphia: J. B. Lippincott Company. London: William Heinemann, 1911. Fifth Edition, p. 413.



WHISTLER. AMSTERDAM
Size of the original etching, $5\frac{3}{16} \times 8\frac{3}{16}$ inches
In the collection of Albert W. Scholle, Esq.

wright (K. 245, M. 242) may fairly be attributed to that year.

In the summer of the next year, after visiting Antwerp with Mr. William M. Chase, Whistler went on as far as Amsterdam, but I am unable to identify any work as made by him in either country at this time, although it is more than probable that Whistler did not wholly give himself up to sight-seeing. The immediate purpose of the journey, as told by Mr. Chase in his lectures on Whistler and published reminiscences, was to see the International Exhibition of Art at Antwerp. The suggestion had come from Chase, who had been working with Whistler in London, where each had painted a portrait of the other. It appears that the invitation was casually given with scarcely a thought that it would be taken seriously, and up to the time Chase left the train at Haarlem, matters had not gone altogether smoothly between them. Whistler's malicious disagreements with Chase in estimates of the paintings on exhibition — except the work of Alfred Stevens — and other recorded differences of opinion seem to have been at last too much for Chase, whose account of the outing is scarcely less amusing for what it describes than for a certain absence of appreciation of its humorous features.

It was not to Antwerp, but to Brussels, that Whistler journeyed in the autumn of 1887. He went this time with his brother, Dr. William Whistler, the distinguished throat specialist, and the doctor's wife, and the expedition was notable for artistic achievements. Going by way of Ostend and Bruges, Whistler lingered in each place long enough to record his impressions in a few delicate etchings. Besides the sketchy *Fishing-Quay, Ostend* (K. 352, M. 348), and the *Fish-Market* (K. 349,



WHISTLER. DORDRECHT

Size of the original etching, 6 × 9 inches

In the collection of Howard Mansfield, Esq.

M. 349), we have *The Beach, Ostend* (K. 354, M. 347), daintily etched, and *The Canal, Ostend* (K. 353, M. 350), exquisite in its expression of the flat landscape, and the *Market-Place, Bruges* (K. 351, M. 351), a vivacious sketch of the Hôtel de Ville with its famous belfry, in its setting of low adjoining buildings with the broad market space in front. In Brussels Whistler seems to have found equal delight in the beautiful palaces and picturesque guild-houses of the Grand' Place and in the crowded streets of disreputable quarters in the old town. Thirteen etchings — all admirable — were the fruit of the stay in Brussels. The intention, we are told, was to issue the prints as a set, but they were never published together, and comparatively few proofs were pulled. To the printing of these the artist gave special care, achieving marvellous results in the crispness of impression from plates that rendered refined architecture with the utmost delicacy. While some of the Brussels etchings are, of course, more "important" than others, each has its peculiar charm. Rarely has a beautiful building been more beautifully etched than the broad palace that rises beyond the market-place in *Grand' Place, Brussels* (K. 362, M. 354). With like appreciation are picturesque and elaborate façades expressed in *Palaces* (K. 361, M. 355), *Flower Market* (K. 359, M. 358), *Gold-House* (K. 360, M. 359), and *House of the Swan* (K. 363, M. 360).

A Courtyard (K. 355, M. 353), surrounded on three sides by tall buildings drawn with firm delicacy, the scene enlivened with many expressive figures, is a wonderful triumph in etching. Realistically yet delightfully pictured are the shop-fronts about the *Archway* (K. 366, M. 361) and the houses along the street beyond. Very



WHISTLER. GRAND' PLACE, BRUSSELS
Size of the original etching, $8\frac{1}{16} \times 5\frac{9}{16}$ inches
In the collection of Howard Mansfield, Esq.

dainty is the etching of the chapels of the *Church* (K. 356, M. 352), while perhaps the acme of exquisite beauty appears in the *Little Butter Street* (K. 367, M. 364), disclosing an essentially different aspect of the Rue du Beurre from that shown by the small plate labelled *Butter Street* (K. 364, M. 363). The teeming life of the Quartier des Marolles is vividly depicted in *The Barrow* (K. 357, M. 356), *High Street* (K. 358, M. 357), and *Brussels Children* (K. 365, M. 362).

For some years it had been Whistler's often expressed wish to return to Holland and portray, with their fascinating reflections, some of the picturesque old houses on the canals of Amsterdam. This wish was fulfilled in 1889, the year after his marriage, when, with Mrs. Whistler, he passed some weeks in the Netherlands. Many were the elaborate water-color drawings produced during their stay in Amsterdam, besides twelve etchings made there and two at Zaandam. Prior to this it was often said, in my hearing, that Whistler's hand had lost its cunning; that he had come to employ in etching the easiest way, and to try to enhance the effect of his plates by cleverness of printing. Frequent were the comparisons of his later etched work, to its declared disadvantage, with the minuteness, evidence of both skill and patience, of much of the drawing in the Thames etchings of 1859. But now, thirty years later, Whistler produced a series of etchings quite as minutely and carefully executed, but broader in effect, and artistically among his finest achievements with the needle.

As catalogued, the series begins with *Steps, Amsterdam* (K. 403, M. 402), where, across a pavement supported by a bulkhead bordering on a canal, a broad



WHISTLER. COURTYARD, BRUSSELS

Size of the original etching, $8\frac{1}{2} \times 4\frac{7}{8}$ inches

In the collection of Albert W. Scholle, Esq.

flight of steps leads to three adjoining doorways, between large square windows, in a wide house. There are people on the pavement and in the doorways, and the scene is wonderfully reflected in the canal. Truly a subject to challenge the utmost powers of an etcher; yet triumphantly rendered. Similar in theme and treatment is the *Square House* (K. 404, M. 403). Even more of an undertaking was involved in the rendering of the intricacies of the structure and varieties of the reflections in the *Long House* (K. 406, M. 408), while possibly a greater wonder is the triumph scored in *The Lace Curtain* (K. 410, M. 411), or *The Embroidered Curtain*, as it has been catalogued, although one wonders why so inappropriate a title should have been bestowed on the obviously thin window hanging of the poor habitation depicted. It could scarcely have been bestowed by Whistler, who used to talk of the charming lace curtains in the Amsterdam windows. In the marvellous drawing of the curtain and the realistic rendering of the old, grimy brick-work of the houses and the timber-work of the bulkhead; in the joyous expression of the life and movement of the figures, and in the sensitive suggestion of the reflections, this is indeed an amazing masterpiece.

In *Pierrot* (K. 407, M. 406) — probably a study of dyers standing in the doorway of a dilapidated building opening on a canal — a dramatic effect is reached which is perhaps unsurpassed in the brilliant and altogether wonderful *Balcony, Amsterdam* (K. 405, M. 404), which it is profitable to compare with *The Balcony* (K. 207, M. 204) of the Venice etchings. Different from the other etchings and quite by itself in Whistler's etched work, is the *Nocturne: Dance House* (K. 408, M. 407), where the lights from many windows, within which



WHISTLER. THE BALCONY, AMSTERDAM
Size of the original etching, $10\frac{5}{8} \times 6\frac{1}{16}$ inches
In the collection of Howard Mansfield, Esq.

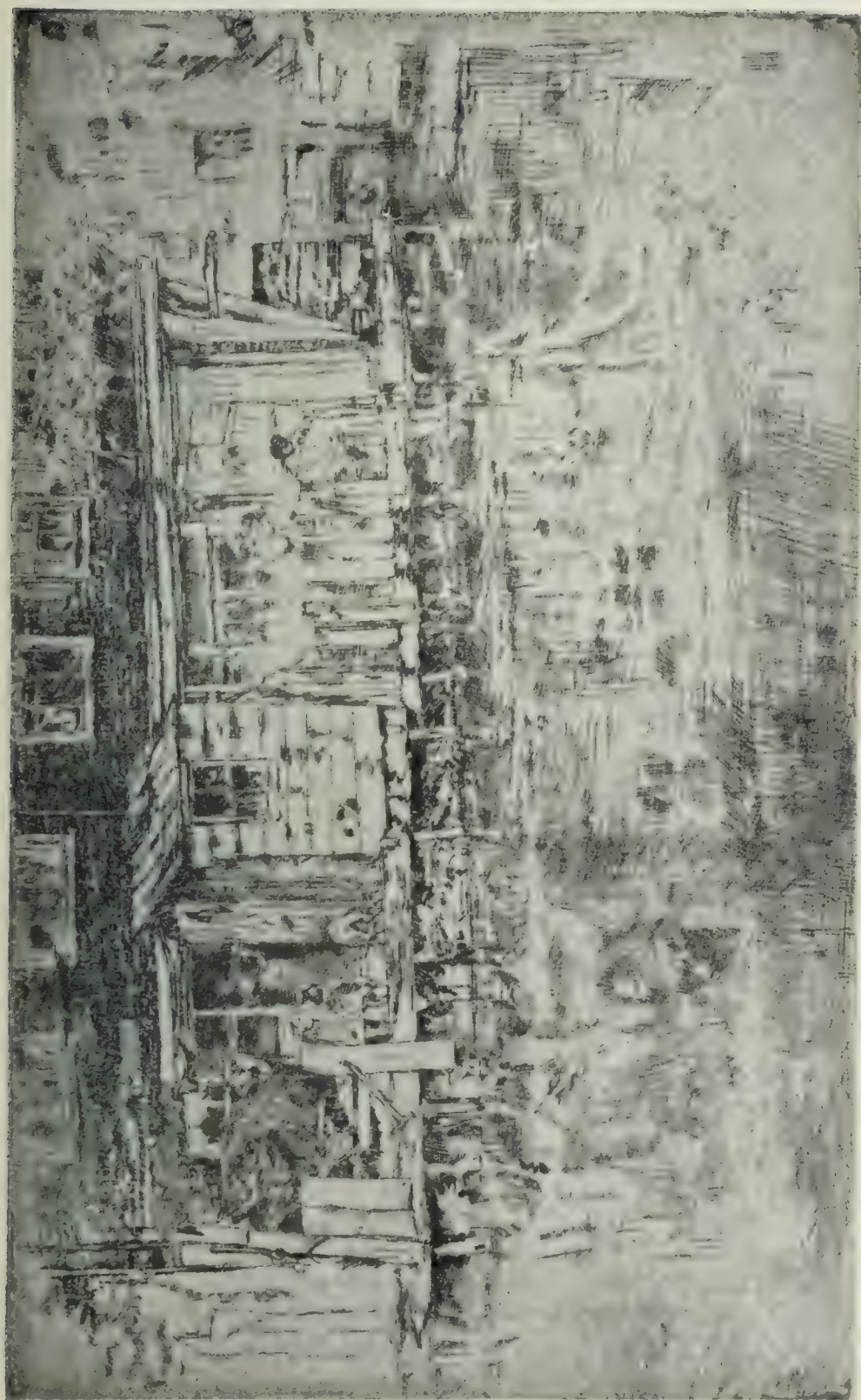
moving figures are discerned, and the light from a lantern, apparently at the bow of a boat, are reflected in the canal.

Exquisitely beautiful is the extremely rare *Little Nocturne* (K. 414, M. 413), although strikingly different in aspect and treatment. The sombre cloud effects of the *Bridge* (K. 409, M. 409), which spans a broad canal, form a marked contrast with the sunshine enveloping the scene of the *Little Drawbridge* (K. 412, M. 405), seen among the trees that line the streets on either side of the narrow waterway.

To be judged rather for its intent is the *Jews' Quarter* (K. 415, M. 412), which obviously was never carried to completion, while we may well believe of *The Church* (K. 411, M. 410), that, although the print is attractive in subject, the plate was not what the artist might ultimately have made it, if he had taken it up again and given it the revision which some of its fellows received.

In the two etchings, *Zaandam* (K. 416, M. 414) and *The Mill* (K. 413, M. 415), Whistler, meeting Rembrandt on his own ground, may fairly be claimed to have proved an equality of prowess. In both etchings the flat landscape with its calm canals and busy windmills, first seen in a wide expanse and then through an open door, is expressed with a delicacy and charm which the older master never surpassed, while the interior of the flour-mill, with its strongly braced timbers, wide door and big windows, its heaped bags, and two quiet figures, all enveloped in a dusty atmosphere, conjures a sense of what both is and long has been — a record and epitome.

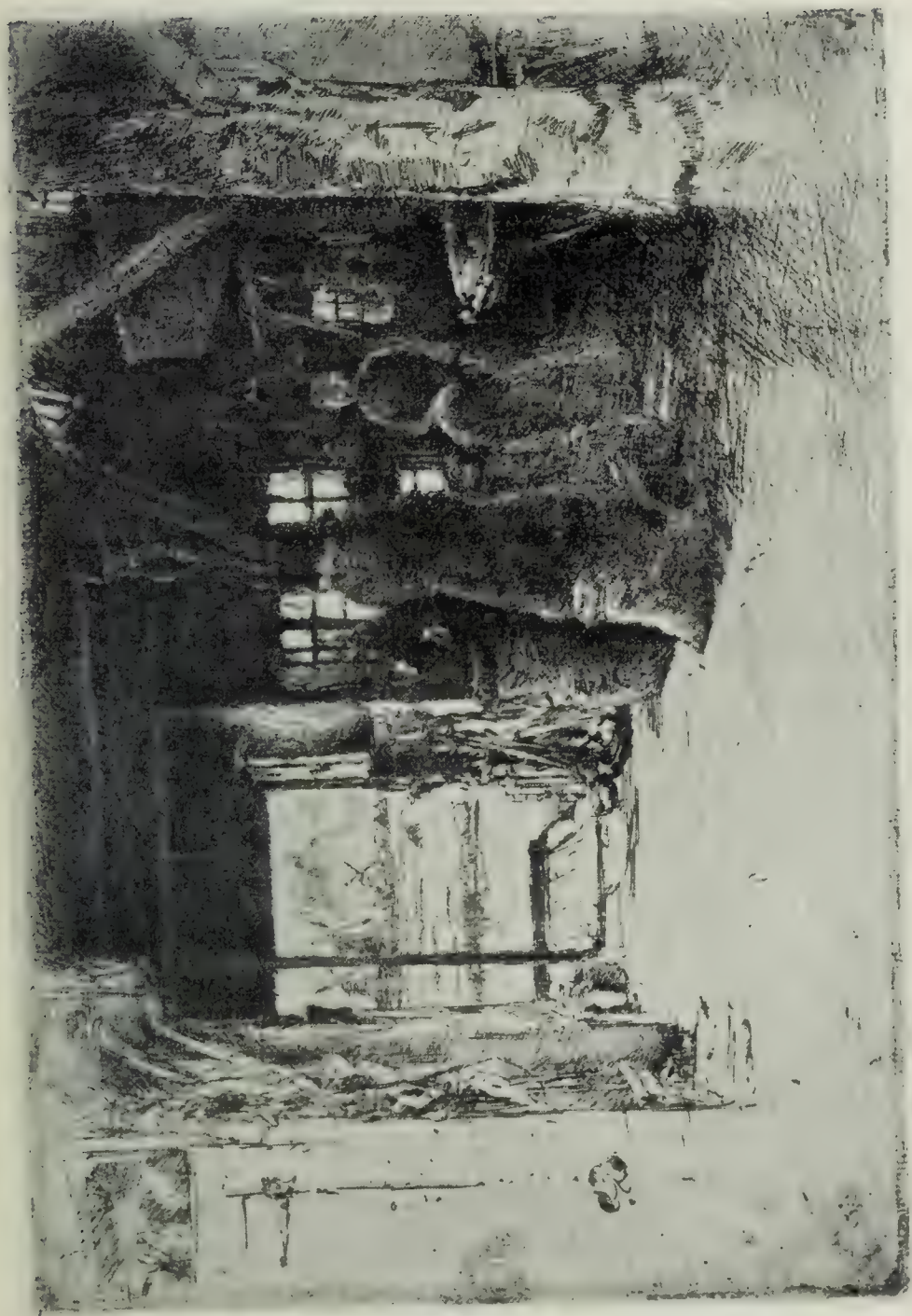
Commenting on these etchings when some of them were first exhibited in London early in 1890, Mr. Joseph



WHISTLER. LONG HOUSE, AMSTERDAM
Size of the original etching, $6\frac{1}{2} \times 10\frac{5}{8}$ inches
In the collection of Howard Mansfield, Esq.



WHISTLER. ZAANDAM (First State)
Size of the original etching, $5\frac{1}{8} \times 8\frac{5}{8}$ inches
In the collection of Howard Mansfield, Esq.



WHISTLER. THE MILL

Size of the original etching, $6\frac{1}{4} \times 9\frac{3}{8}$ inches

In the collection of Howard Mansfield, Esq.

Pennell contributed to the "Star," on April 8, an appreciation which it is a pleasure to quote: —

"I stepped in at Dunthorne's the other afternoon to have a look at the etchings of Amsterdam by Mr. Whistler. There are only eight of them, I think, but they are eight of the most exquisite renderings by the most independent man of the century. With two exceptions they are only studies of very undesirable lodgings and tenements on canal banks, old crumbling brick houses reflected in sluggish canals, balconies with figures leaning over them, clothes hanging in decorative lines, a marvellously graceful figure carelessly standing in the great water-door of an overhanging house, every figure filled with life and movement, and all its character expressed in half a dozen lines. . . . Another etching there was, of a stretch of country looking across a canal, wind-mills beyond, drawn as no one since Rembrandt could have done it, and in this plate the greatest of modern etchers has pitted himself against the greatest of the ancients, and has come through only too successfully for Rembrandt. There are three or four others, I understand, not yet published, but this is the gem so far. The last is a great drawbridge, with a suggestion of trees and houses, figures and boats, and a tower in the distance, done, I believe, from a canal in Amsterdam."¹

In this same year, 1889, Whistler exhibited in Amsterdam his paintings, *Portrait of the Artist's Mother*, *The Fur Jacket*, and *Effie Deans-Arrangement in Yellow and Grey*, and received the award of a gold medal.

The *Effie Deans* had been bought the year before by

¹ *The Life of James McNeill Whistler*, p. 275.



WHISTLER. THE LACE CURTAIN

Size of the original etching, $9\frac{3}{8} \times 6\frac{1}{4}$ inches

In the collection of Albert W. Scholle, Esq.

Mr. E. J. Van Wisselingh, the well-known art expert, who within a short time sold the picture to Baron Van Lynden, of The Hague. It was bequeathed by his widow in 1900 to the Rijks Museum at Amsterdam. When I was in Van Wisselingh's place in The Hague in the summer of 1889, I saw *The Fur Jacket* there, and, commenting on it, spoke of Whistler as "our greatest American artist." "Say, rather, 'the greatest living artist,'" was Van Wisselingh's reply.

It was in 1891 that Whistler next crossed to Belgium; the occasion having solely to do with "The Gentle Art of Making Enemies." After the disagreement about the editorship of Whistler's correspondence, Sheridan Ford, claiming the right of publication, went to Belgium in 1890 and had the book printed in Antwerp, where the whole edition of two thousand copies was promptly seized by the Procureur du Roi, through the vigilance of Sir George Lewis, Whistler's solicitor. The case came on for trial in October, 1891, when Whistler gave his testimony in his perfect French. M. Edmond Picard, a distinguished Senator, and Maître Maeterlinck, a cousin of the poet, appeared for him, and the decision was wholly in his favor. The decree imposed on Ford a fine and damages, with alternative imprisonments, besides costs, and directed the confiscation of the two thousand copies. The details of the affair are given by the Pennells,¹ but since no work of art by Whistler, except his testimony, appears to have been the outcome of this visit, these need not be summarized here. On comparison of surviving copies of the scrubby books printed for Ford on the continent with the handsome volume printed in England by William Heine-

¹ *The Life of James McNeill Whistler*, pp. 288-90.



WHISTLER. PIERROT

Size of the original etching, $9\frac{1}{16} \times 6\frac{5}{16}$ inches

In the collection of Howard Mansfield, Esq.

mann, under Whistler's editing and supervision, one reason of the withdrawal of the editorship from Ford can be surmised.

In the hot summer of 1900, Whistler went again to his favorite Holland, and stayed a week at the seashore village of Domburg, in which he took great delight. He made this visit alone, his wife having died in 1896. During his stay he made a number of water-color drawings of exquisite beauty. These I saw in his studio in Fitzroy Street, soon after his return to London. One, showing the front of a red-brick house, with green shutters and green door seats, standing a little back from a canal, I recall as particularly charming. On the opportunity that I presently had of comparing this with a water-color of an English red-brick house front, made years before, it seemed to me that the later work was quite as firm and free in drawing and even more charming in effect.

Whistler's last visit to Holland was made in the summer of 1902, when he went there, not to work, but to rest and to regain his health. The journey was made with Mr. Charles L. Freer, and a considerable excursion through the country was contemplated, but at The Hague, Whistler became dangerously ill, and for a time recovery seemed doubtful, and Mr. Freer had to return.

After a while, under the excellent care of the court doctor, and of Mrs. Whistler's sisters and other friends who hurried to his side, Whistler recovered sufficiently to enjoy life and society again. He became able to visit the Mesdag Gallery at The Hague, drive to Scheveningen and journey to Amsterdam and look at the Rembrandts and his own *Effie Deans* at the Rijks Museum,

and to Haarlem, where he revelled in the paintings of Franz Hals, and to return to London in September.

While convalescing at The Hague, Whistler had occasion to write two of his inimitable letters to the public press. Both were to the London "Morning Post," which had published an article that Whistler thought had been prepared in anticipation of his death. Consequently, he asked that "the ready wreath and quick biography might be put back into their pigeon-hole for later use." Another article had stated that Swinburne's verses had inspired the painting of *The Little White Girl*. To this Whistler replied that the verses "were only written in my studio after the picture was painted. And the writing of them was a rare and graceful tribute from the poet to the painter — a noble recognition of work by the production of a nobler one."

Within a year the occasion for "later use" of the biography had come. The interval, endured by Whistler in London, had been mainly a period of weakness and suffering, and we may well believe that, in spite of his illness at The Hague, the happiest hours of his later life were enjoyed in his beloved Holland.



CASSATT. MOTHER AND CHILD

Size of the original dry-point, $11\frac{5}{8} \times 9\frac{1}{2}$ inches

In the Museum of Fine Arts, Boston

THE DRY-POINTS OF MARY CASSATT

By FRANK WEITENKAMPF

Chief of the Prints Division, New York Public Library. Author of "How to Appreciate Prints," "American Graphic Art," "William Faithorne," "John La Farge, Illustrator," "Fantin-Latour's Lithographs," etc.

O call Mary Cassatt a depicter of childhood and motherhood is to do so without any reference to the spirit and methods which such a descriptive phrase would be only too apt to recall. Her work is entirely lacking in the smirking sentimentality so often connected with this subject. One need by no means descend to the most elementary taste in such matters to find Miss Cassatt's art not exactly an open book. It is conceivable and a fact that well-intentioned people of taste may not be attracted at first sight by her dry-points. Their vigor, their uncompromising directness must be overcome and appreciated before the discriminating and absolute truthfulness in these pictures of every-day plain women and ordinary babies makes its appeal. And again, the homely exterior of the models must be overcome in order to get at the delightfully felt and expressed sense of maternal and filial relationship. Her work is compelling, — after it has been sympathetically studied.

Miss Cassatt makes no concessions, at all events, no obvious ones. Moreover, to the student of etching it is likely to be her manner of presentation, her technique, rather than the subject-matter of her dry-points, that

primarily meets eye and thought. Not that she is solely concerned with the technique of her art. No art really worth while expresses only, and always, technical dexterity. Undiluted technical preoccupations lead easily to the self-sufficiency of a brainless craftsmanship that recalls the amusing phrase about "pure oratory, undefiled by intelligence." It is only with the intention of clearing away any possible mists in the air that there is here tacked down once more the truism that technique is a language, and that you do not expect grammatical exercises or even the finest phrases — *qua* phrases — when you pick up your Shakespeare.

Now, it is just the not exactly intangible, but certainly very unobtrusively expressed, element lying behind Miss Cassatt's technique that forms the real charm in her work. And it is just that which draws ever new variations from the simple theme that animates the greater part of her dry-points. Subject-pictures? You cannot have anything to say in art and get away absolutely from subject-matter. But that does not necessarily mean that the artist's interest in child-life must find expression in platitudinous pictures of "Baby's first footsteps," "The first tooth," "Is 'oo hungry," and so on down the list of pictorial juvenilia of facile popularity.

Miss Cassatt tells no story in the sense that she is a dispenser of illustrated anecdote. She draws for us, in dozens of *nuances*, women and babies just as she sees them. Not only "just as *she* sees them," that is, with an implied absence of prettifying touches and alluring frills, but also "just as *she* sees them," that is, going below the surface. It is all so simple and so subtle. Simple in effect, subtle in import. Subtle in perception, not with the subtlety of hyper-preciosity,



CASSATT. BABY'S BATH

Size of the original dry-point, $10\frac{1}{8} \times 6\frac{7}{8}$ inches

In the Museum of Fine Arts, Boston

of a painful seeking for something apart. Her attitude and work are eminently sincere and sane. I should even hesitate to attribute to her a volitional psychological analysis of her models. All the better. We get the thing without the accompaniment of irritating intention. Suppose we assume that our artist was concerned only with the depiction of what was before her. Then we still have to deal with the difference between a soulless setting down of obvious facts and the deepseeing sympathetic setting forth of souls within bodies.

The uncompromising elements in her style I have hinted at. "Finish," so dear to the average heart,—finish in the sense of polish, of furbishing, — she knows not in her paintings. Of course, not in her dry-points, or there would be nothing to write about.

In a description of etching I once had occasion to sum up: "Etching . . . is, in fact, often comparatively slight in execution, summary in statement, telling its story in few words. Its strength lies in indication, not elaboration; flexibility, not rigidity; the possibility of omission, not the necessity of adding detail; the power of giving a maximum of expression, with a minimum of means." All of which might just as well be said directly of Miss Cassatt's work. She does not elaborate; neither does she skimp. She simply stops when she has said all that is necessary. Her manner of statement is succinct, straightforward, expressed in a judicious and effective economy of line.

Her matter-of-fact setting down of lines, her disregard of popular liking for prettiness, a certain stiffness in models and rendition, all this is counterbalanced by a flexibility of mind, a ready adaptability of point-of-view, before the deeper significance of those whom she



CASSATT. NURSING

Size of the original dry-point, $9\frac{3}{8} \times 7$ inches

In the Museum of Fine Arts, Boston

portrays. Robustness and restraint, sensitiveness and sense, hold the balance remarkably.

There may come almost the idea of a sort of dual personality in this art, a perception and intuition quite feminine, and a firm, decisive touch of the drawing-instrument that is almost, though not altogether, masculine.

The physical appearance of the child she presents simply, directly, with knowledge. And beyond that, as one French writer has put it, "she has seized the instinctive gesture of a life still stammering, opening its naïve, astonished eyes to the light." This psychological bent results in the "portrayal of mental and moral qualities." Pretty, her infants often are not; she took her models as she found them. But they are never dolls, they always live.

"Great diversity of character and temperament," wrote Miss E. L. Cary, "are displayed in the expressive curves of the plump young faces, and the eyes, in particular, questioning, exultant, wondering, reflective or merry, betray a penetrating and subtle insight into the dawning personality under observation." Or, to quote Gustave Geoffrey: "The slightest instinctive, animal, movement has been observed. . . . The slightest passing expression has been noted, fixed with a rare happiness, an easy knowledge, to be guessed at."

Note, for example, among her color-plates that one of a mother bending down to kiss her naked babe. The latter's readiness has yet a certain reserve, and the side-long glance at the beholder seems to indicate a feeling of resentment at the disclosure. Such touches, such glimpses into child-soul, are numerous throughout her work.



CASSATT. THE STOCKING

Size of the original dry-point, $10\frac{1}{4} \times 7\frac{1}{2}$ inches

In the Museum of Fine Arts, Boston

There are some studies of women alone, which somehow look as though they had been posed for and executed with a certain self-conscious directness, a posy stiffness one might say, that eliminated all possible grace. Among these — woman with a parrot, woman trying on her hat before a hand mirror, young woman playing the mandolin — the most pleasing is perhaps that full-length of a young woman in street costume and hat, seated, with hands crossed on knee, showing the play of shadows on the face.

“Freedom of handling” has been attributed to her, but it never degenerates into looseness. Her line is, with rare exceptions, direct and firm. Incisive is perhaps not quite the word. The line is clean cut and yet does not cut its way, but is of a remarkable pliancy. There are subtle indication and suggestion in the hardly perceptible variations from the straight line. The thing’s done before you really see how. Of course, here, as everywhere in art, the medium plays its part: the richness of the scratched dry-point line, though never so fine, is in palpitating evidence.

From this suggestive, rich yet slender line she has seldom departed. Once she sketched, with repeated strokes as of a soft lead, a mother seated on a bench and holding a child. Again she drew a woman seated in a theater-box, light and shade and local color indicated in broad, rough-grained strokes. And her “first and only attempt at lithography,” as she describes it, is similar both in subject and in treatment.

In the majority of her plates Miss Cassatt uses the pure line. But in a few she applied aquatint ground, in an experimental manner, with variety in method. Sometimes the ground was laid in a flat tint, as Goya laid it,



CASSATT. THE BONNET

Size of the original dry-point, $7\frac{3}{8} \times 5\frac{3}{8}$ inches

In the Museum of Fine Arts, Boston

but more placid, less palpitating than his, — as in her plate of a woman in a low-cut gown drinking from a cup. Similar tints appear in a picture of two people under a lamp, one reading, the other engaged in needlework, with a touch of Manet's etching manner. Again, the grain varies from delicate to coarse in one and the same plate, as in that half-length of a woman in an armchair, which in the face, and perhaps elsewhere, too, strikes a note suggestive of the mood of J. Alden Weir.

The aquatint grain was used by her in fine-grained light tones in a set of color-plates. Of these she wrote, under date of May 18, 1906: "I drew the outlines in dry-point and laid on a grain where color was to be applied, then colored '*à la poupée*.'" (This means, of course, that she produced her prints at one printing from one plate, coloring the whole plate at once with the little "doll" of rags.) "I was entirely ignorant of the method when I began, and as all the plates were colored by me I varied sometimes the manner of applying the color. The set of ten plates was done with the intention of attempting an imitation of Japanese methods. Of course I abandoned that somewhat after the first plate and tried more for atmosphere." Japanese influence is evident in these color-plates, but it is just as evident that while she was, in a measure, using the language of the Japanese artist, she was using it to express herself, characteristically going her own way.

In these color-prints the child has much less part than in the black-and-white ones. It is mainly woman alone who is dealt with here, — woman at tea, riding in an omnibus or tramcar, trying on a dress, — and always with some repression of grace, with an absolute rejection



CASSATT. MOTHER AND CHILD

Size of the original dry-point, $9\frac{1}{4} \times 6\frac{3}{8}$ inches

In the Museum of Fine Arts, Boston

of any light-hearted display of coquetry, or airy pose, or gayety, or even archness. There is, frankly, something forbidding about these women, a little impersonal. They are not lay figures, but they are not quite living at their ease.

This color series may be studied in the Avery collection in working proofs which are of obvious interest from a technical standpoint. The generally flat tones of color occasionally deepen into a mottled solidity. And in one plate, — not part of the set, representing a woman playing a banjo, with a child looking over her shoulder, — the color becomes actually luscious. Here the rich blue of the wide sleeves is scumbled into the impasto effect of a monotype.

Opinions may conceivably differ as to the value of these color-prints. At all events, Miss Cassatt's delicacy in line and perception, and the remarkable observation of character in its lightest manifestations, are elements more undisturbedly in evidence in her black-and-white work. It is this last, particularly, which has fixed her place in the annals of graphic art.

After going over some portfolios of her work, — as in the S. P. Avery collection of the New York Public Library, with its frequent states and impressions from cancelled plates, — one returns finally and definitely to the mother-and-child subjects. In them her black-and-white art has its finest attitude, its most sensitive expression, its richest results.

For the purpose of indicating the influence of environment and tutelage in her artistic life it may be recalled that, born in Pittsburgh, a sister of the late A. J. Cassatt, she went to Europe in 1875 to study art, and has remained there since. In Spain she studied Velasquez,

and in Paris, where she lives, she was influenced by Manet and Degas. Appreciation of her talents came first and most fully in Paris, officially in the opening of the Luxembourg's doors to her. In her native land understanding came much later, although she stood evidently distinguished among the women artists chosen to decorate the Woman's Building at the Chicago Exposition of 1893.

Her work on copper has not often been shown in this country. It was included in an exhibition of etchings by women, held in the Boston Museum in 1887, and at the Union League Club in the following year. In 1891 I saw some of her plates in the portfolios of Messrs. Frederick Keppel & Co., and in 1895 her work on copper was joined with paintings in an exhibition at Durand-Ruel's, New York. But she is not a prophet without honor in her own country. If she has not blossomed out in frequent "one-man" shows, the peculiarly attractive qualities of her work have surely and permanently won their way. Her success is as solid and as serious as is her method.

Miss Cassatt has helped us see the beauty in the relations between mother and child without any appeal to saccharine sentimentality, has given us a glimpse into the wonderful mystery of the soul of the child, and has done it all with a steadfast adherence to sound art principles that allows not even the thought of silly prettiness.

Conservative estimate will place her in the front rank of those who have depicted the child. It is an open question whether, in her own special sphere, she has ever been surpassed.



RAJON. MRS. SUSANNA ROSE

After the drawing by Frederick Sandys

Size of the original etching, $9\frac{1}{4} \times 6\frac{3}{8}$ inches

In the collection of George W. Davison, Esq.

PAUL ADOLPHE RAJON

(1842-1888)

BY ROBERT J. WICKENDEN

Author of "Charles Jacque," "Jean-François Millet," "Le Père Corot,"
"Charles-François Daubigny," "The Men of 1830,"
"Gavarni," "A Jupiter in Sabots," etc.



ECI tuera cela!" "This will kill that!" said the Archdeacon in Victor Hugo's "Notre Dame de Paris," as with a hand upon the printed page of a volume just received from Gutenberg's then recently invented press, he looked out from his cell-window on the architectural beauty of his cathedral, toward the middle of the fifteenth century.

And we, at the beginning of the twentieth century, are sometimes prone to ask, whether the easy vulgarization of ideas and the myriad multiplications of the products of thought by technical appliances are unmixed blessings, — if what has been gained in surface has not been lost in depth?

The flimsy "palaces" of our "World-Fairs" hastily run up in stucco and as quickly destroyed, are poor substitutes for the "sermons in stones" that have defied, and will still survive, the storms of centuries. And it is a far cry from the precious wrought engravings and wood-cuts of Dürer's time and since, to the "half-tone blocks" printed by thousands in to-day's newspapers, to be ground to pulp or burned to-morrow.

Yet such is the march of so-called progress. We ourselves have seen a school of gifted engravers on wood displaced by the economic pressure of "process-work," or, as was the case with some of the later representatives of the school of nineteenth-century etchers in France, reduced to earn their bread by becoming retouchers of photogravure plates!

Whatever the vicissitudes and mutations time has brought about in the print-world, no machine-made product has so far been able to surpass in beauty the achievements of supreme manual skill directed by high thought and deep feeling. Whether original works or reproductions, these have not lost, but gained in the estimation of true connoisseurs.

Periods of temporary eclipse are frequently followed by more permanent revivals of interest, "after some time be passed over," as Francis Bacon wrote in his will of his own name and memory, and this must be the case with that remarkable group of aqua-fortists, among whom were Jacquemart, Bracquemond and Rajon, and others whose works will be sought for more and more as their merits are increasingly appreciated with the advance of time.

Early in the nineteenth century the laborious methods of burin and mezzotint seemed to give way before the more personal ones of etching and lithography. After a careful study of Rembrandt and the Dutch masters of the seventeenth century, supplemented by the experiments of Charles Jacque and others, in France, a school was gradually formed that produced a series of veritable *chefs-d'œuvre*. So that when Paul Adolphe Rajon began to practice the art, its technical processes had already been rediscovered and perfected.

He was born in the old Burgundian city of Dijon in July, 1842, the youngest in a family of three children. His father was a *coiffeur*, whose already small means were still further reduced by changes to Strasbourg, and later to Metz, where he died in 1856, when Rajon was in his fifteenth year. Paul's schooling had been intermittent, and he was soon obliged to leave the *Lycée* to help his widowed mother with his modest earnings. Having shown a remarkable aptitude for drawing while at the *Lycée*, he was taken into the photographic *atelier* of his brother-in-law, the husband of his elder sister, and taught the retouching of negatives. In this he soon became expert, and at the same time profited by the instruction received at the evening classes of the Municipal Art School of Metz, then under the direction of an artist named Migette. In the Alsatian city an old painter named Hussenot, and a younger one named Cuny had studios, and several painters and engravers, since famous, owed their initial knowledge of art to these influences; among them Barillot the cattle painter, and Boilvin the painter and etcher, who always remained Rajon's intimate friend. Having absorbed what Metz could afford in the way of instruction, these ardent students looked towards Paris. In 1864, both Boilvin, and Steinheil, another school companion, had reached the capital and were studying at the *École des Beaux-Arts*. Rajon could not remain long behind, and having saved up fifty francs, took advantage of an excursion train in August to visit the Mecca of his dreams. The tickets allowed three days at the capital; accepting the hospitality of Boilvin and sharing his room, most of the time was spent visiting various photographic establishments in search of work. None

could be found for the moment, and Rajon, somewhat discouraged, took the train back to Metz. He had left his address at the different studios, and a call soon came for a few weeks' employment. Not a moment was lost; paint-box in hand, Rajon took the train for Paris, determined to merit the fortune supposed to favor courage. He arrived during the last days of August, 1864, and a few weeks later having obtained an introduction to Pils, then professor at the École des Beaux-Arts, was admitted to his studio to study painting. After a few months, under the double strain of earning his bread and continuing his studies Rajon's health broke down, and he suffered a slight paralytic stroke, from which he soon recovered and sent for his mother, who came to keep house for him on the Boulevard Montparnasse. Probably through the introduction of Steinheil's father, he obtained work designing stained glass for a Monsieur Lavergne, and in addition to this, undertook what commissions he could obtain for portraits from life. With one of these, the portrait of a lady, "*Mademoiselle C——*," in red chalk, Rajon made his *début* at the Salon of 1865. His skill as a draughtsman and the remarkable refinement of his touch led some friends to suggest that he might use the etcher's needle with success, and thereby add to his scanty income. Gaucherel taught him the *métier* of the art and Léopold Flameng aided with advice. Gaucherel even went so far as to lend him tools and helped to install him in a little studio on the Boulevard Montparnasse. Rajon always recognized this with gratitude, and in the Salon catalogues styled himself "pupil of Gaucherel."

One of Rajon's first plates was the *Rembrandt in*



RAJON. FÉLIX BRACQUEMOND AT THE AGE OF NINETEEN

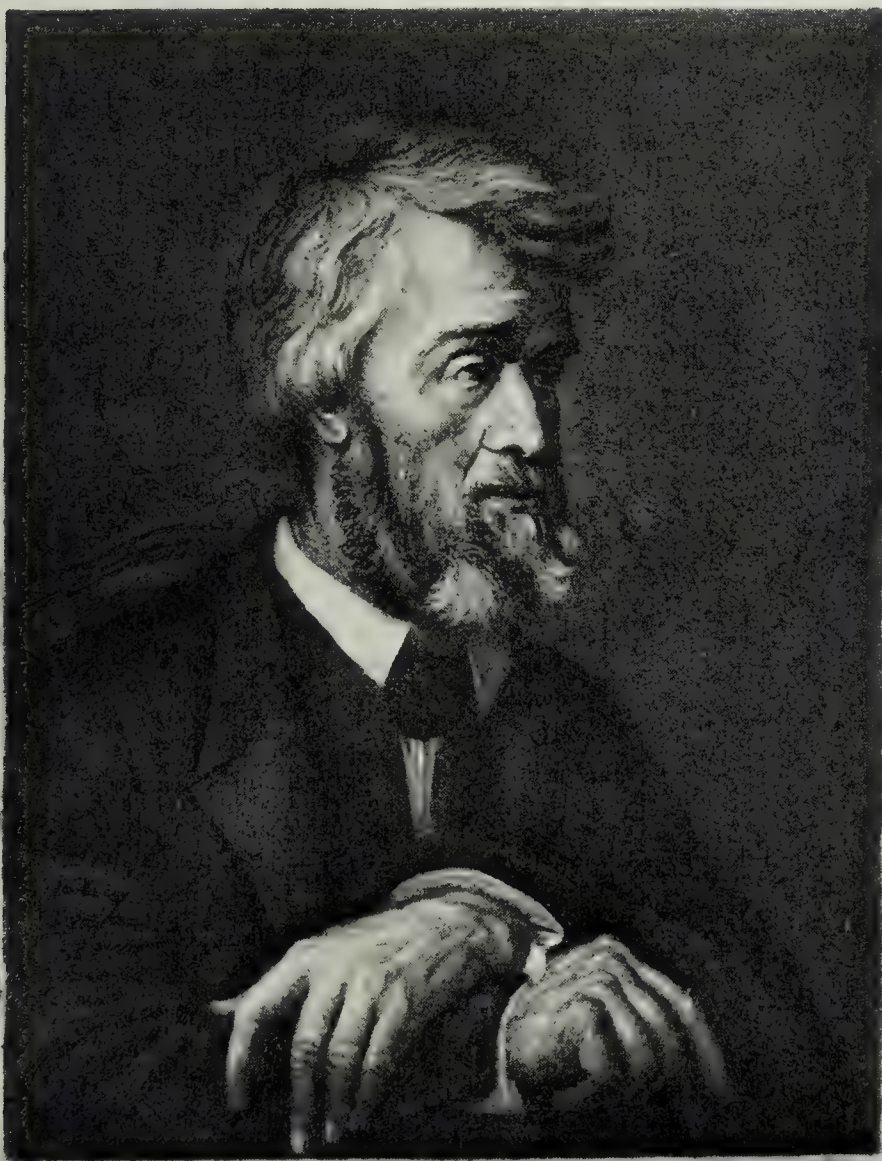
After the painting by Félix Bracquemond

Size of the original etching, $8 \times 5\frac{1}{2}$ inches

Reproduced by permission of Messrs. Frederick Keppel & Co.

his Studio after Gérôme. He had entered Gérôme's *atelier* in 1865, but was prevented by other work and orders for etchings from continuing long under this master. Yet he was no doubt better fitted for the interpretation of Gérôme's pictures, several of which he received orders to etch, by reason of this experience. The "Rembrandt" subject was in a sense prophetic of Rajon's future; it represented the old master engaged on a plate under the screened window used by etchers. In examining the technique of this print, it is evident that Rajon had studied the method of the "Prince of Etchers," as Rembrandt has been called, and the effective interpretation of light and air for which Rajon was later distinguished is already suggested. With several oriental subjects after Gérôme, the "Rembrandt" was exhibited at the Salon of 1868 and Rajon's ability was at once recognized. Philippe Burty, the eminent critic, reviewing the Salon of 1868 in the "Gazette des Beaux-Arts," openly criticized the jury for not at once awarding him a medal. In comparing his work with that of others, he wrote, "... M. Rajon studies with more penetration, draws with more style, and more attention. . . . All is scrutinized, studied, decided upon with a truly surprising care: the drawing of the hands, feet, heads, costumes, of everything in fact that holds the eye in passing from the general effect to the details, is so clear, so frank, that we should be curious to see M. Rajon taking hold of some important subject of M. Meissonier." This last expressed desire received full satisfaction in several later plates.

After such complete approval commissions followed rapidly, and in 1869 Rajon was awarded a medal for his *Reading the Bible* from one of Brion's Alsatian subjects,



RAJON. THOMAS CARLYLE

After the painting by G. F. Watts

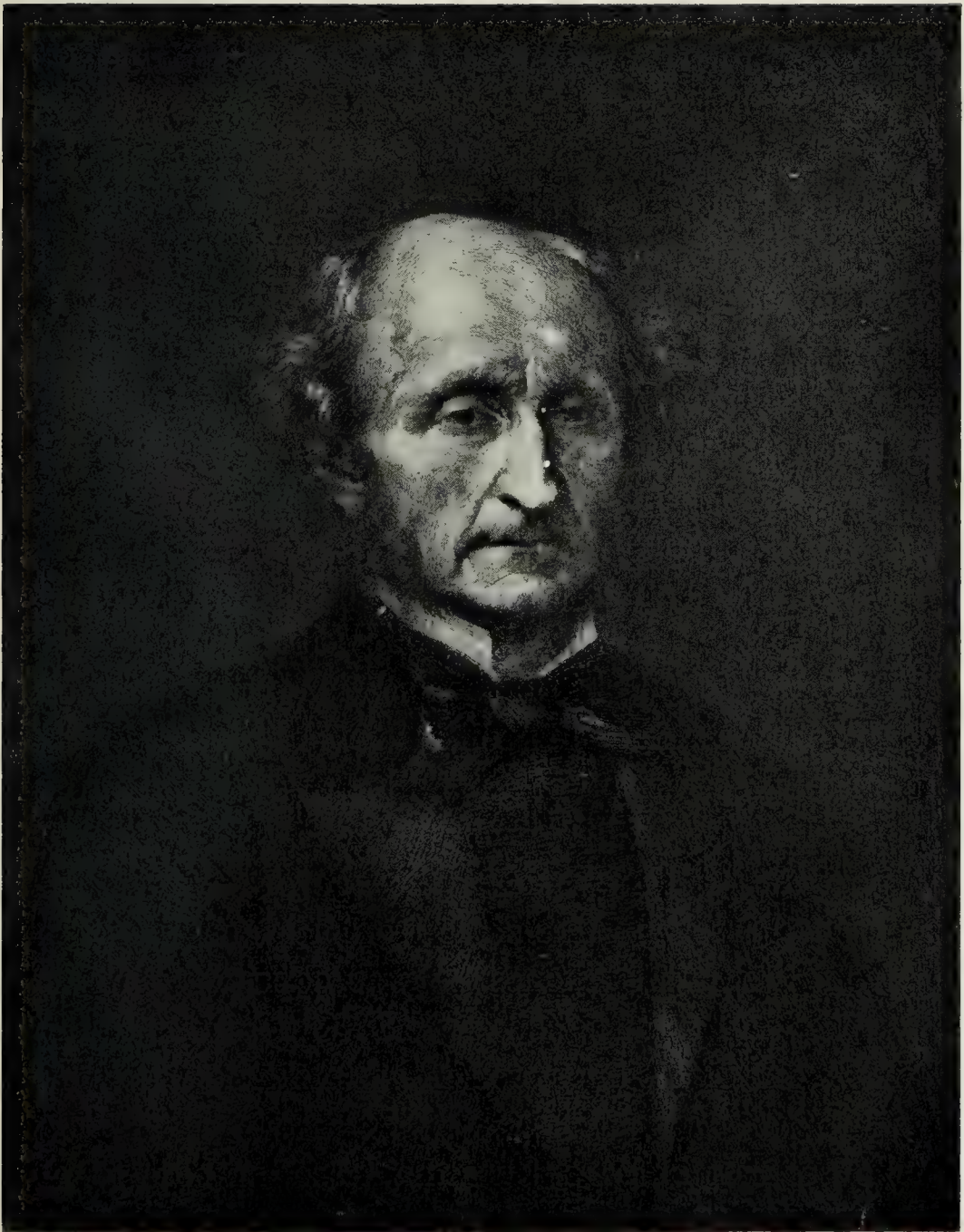
Size of the original etching, $15\frac{1}{4} \times 11\frac{1}{2}$ inches

Reproduced by permission of Messrs. A. H. Hahlo & Co.

with a *Rappel* or similar honor the following year. In 1870 came the disastrous Franco-Prussian War, and when the German army was nearing Paris, Rajon, whose heart was as brave as his body was frail, insisted on joining a corps consisting principally of artists, with characteristic Gallic humor called "*Les enfants-trouvés de la Villette*." Engaged principally in outpost duty during the terrible winter of the siege, Rajon suffered great privations, but, strange to say, grew stronger from exposure. When the corps was disbanded, he returned to his studio, and endeavored to forget the dreadful days of the Commune that followed, by greater devotion to his work.

In 1869, Mr. Philip Gilbert Hamerton had founded "The Portfolio," published by the Messrs. Seeley of London, and recognizing the merit of the French aquafortists, invited several of them to London, with a view to reproducing some of the *chefs-d'œuvre* of the National Gallery. Rajon was among those chosen, and in 1872 visited the British capital for the first time. Several subjects were selected by him, among them the portrait of *Gevartius*, — now said to be *Van der Gheest* — by Van Dyck. It is interesting to note how much he was affected by the paintings of Turner; and two, *The Fighting Téméraire tugged to her Last Berth* and *Port Ruysdael* were etched for "The Portfolio" in addition to other plates.

But Rajon's real introduction to the London public was his portrait of John Stuart Mill after George Frederick Watts. Being in need of funds, he offered this plate to some publishers for fifty pounds. They offered forty, which he refused, and decided to publish the plate himself, with the result of its earning



RAJON. JOHN STUART MILL

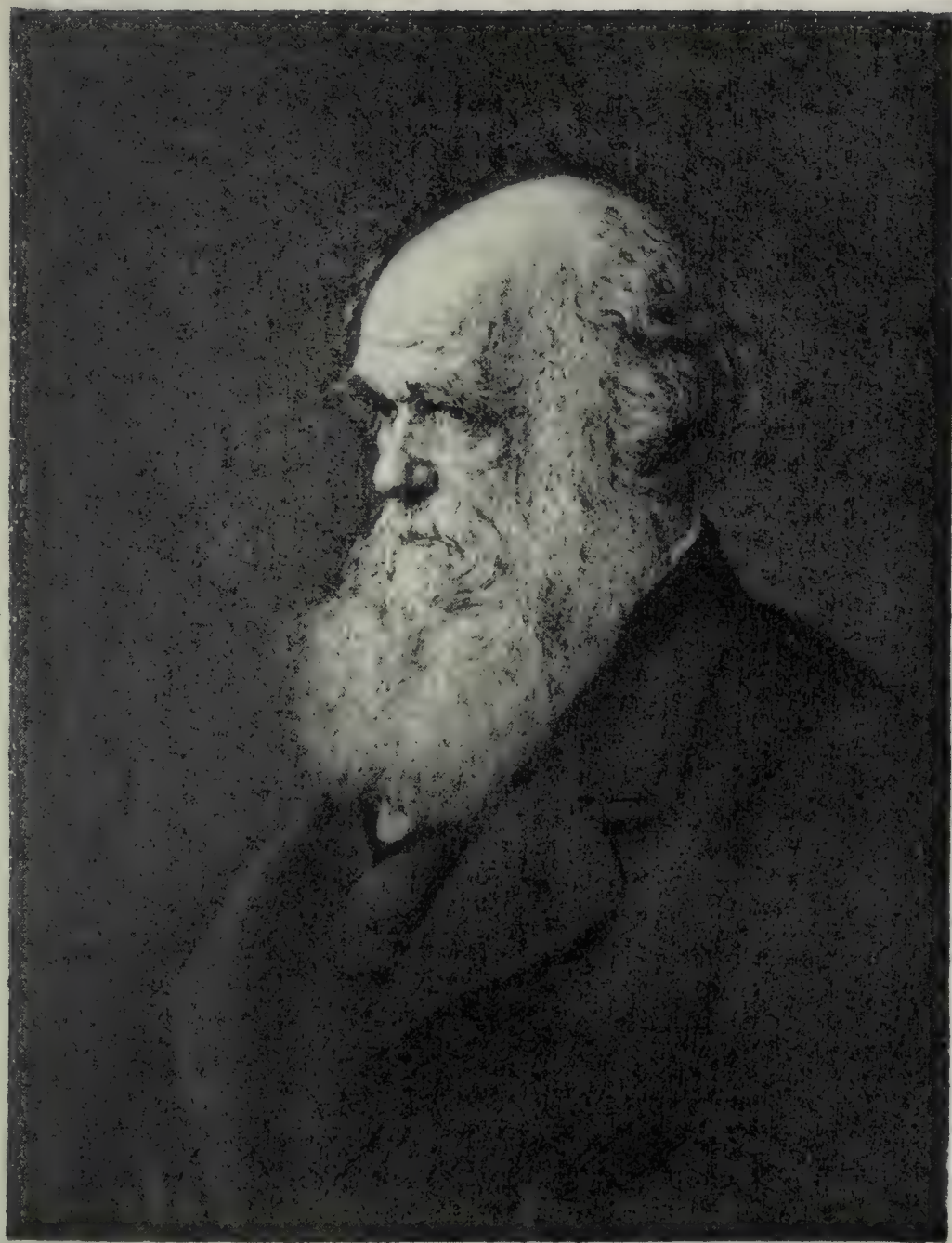
After the painting by G. F. Watts

Size of the original etching, 13 × 10 inches

In the Museum of Fine Arts, Boston

him some six hundred pounds in a few months, and remaining a constant source of income throughout his life. Mr. Hamerton's verdict on this portrait in "Etching and Etchers" was that "the face is one of the very finest pieces of work ever executed." Rajon, however, only made this the stepping-stone to greater achievements, and visiting London every season during the next ten years, he etched and drew the portraits of many leaders in art, science, literature and theology during the mid-Victorian period. The portrait of Charles Darwin after Oules, published in a limited edition, was a veritable masterpiece. Another successful plate was the portrait of Cardinal Newman also after Oules, of which a fine proof forms part of the collection donated to the New York Public Library by the late S. P. Avery. The light on the ascetic features of the old prelate, shown almost in profile, fairly glows, and yet the background seems full of air, and is by no means forced in tone. Another of his larger plates done in London was the portrait of Tennyson at the age of seventy. This was etched freely in fine style from Rajon's own drawing from life. As a likeness it was considered remarkably true, and the English critic F. G. Stevens said, "it is simply one of the finest specimens of modern draughtsmanship."

The portrait of Mrs. Susanna Rose, an elderly English lady, after the drawing by Sandys, is exquisitely refined in the treatment of its details, and is considered by many, Rajon's finest achievement. Another portrait was that of George Eliot after Burton. Merely to mention the names of the subjects treated during these industrious years would occupy much space, and the list for those who desire to consult it, is more fully



RAJON. CHARLES DARWIN

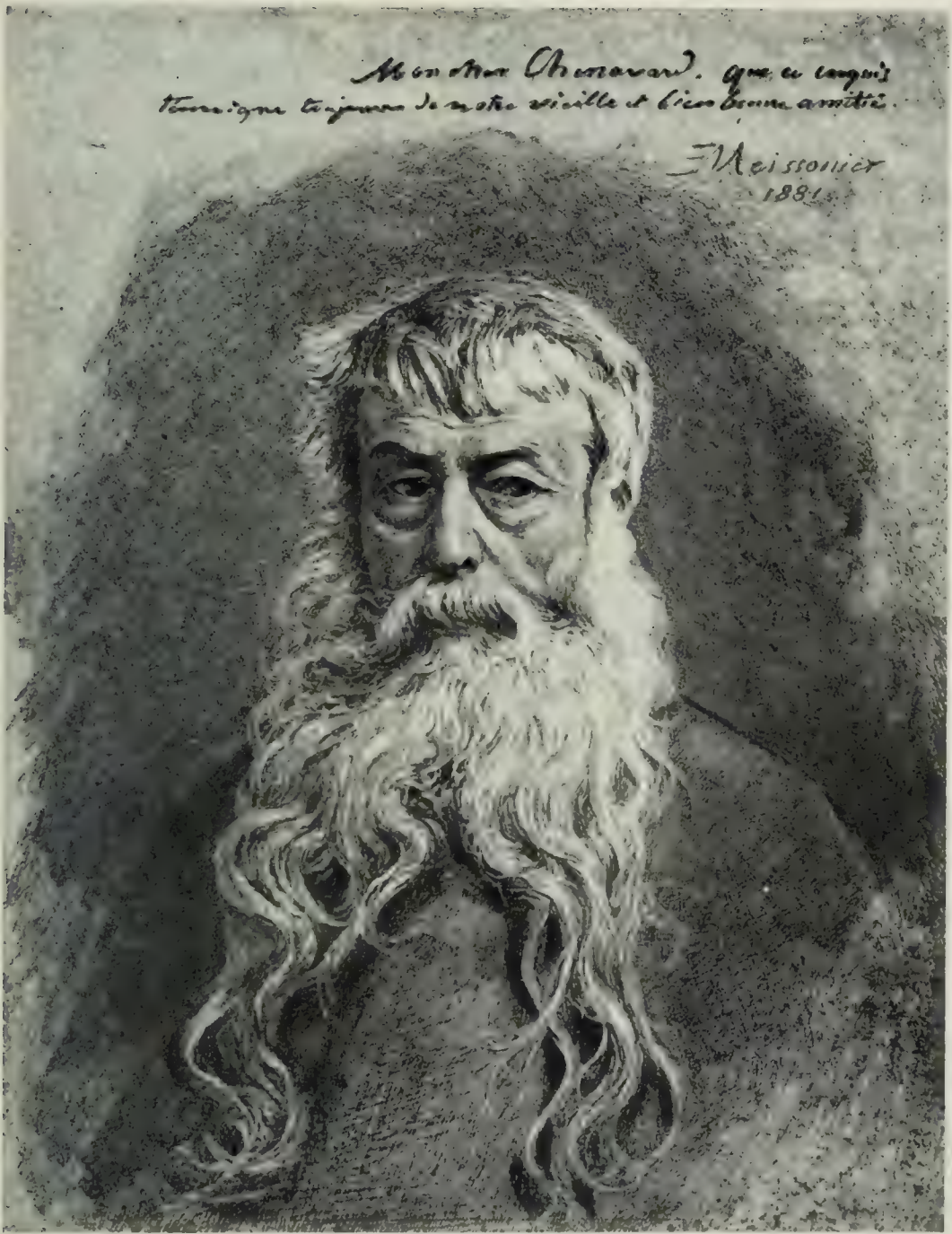
After the painting by W. W. Ouless

Size of the original etching, $16 \times 12\frac{1}{8}$ inches

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given in Beraldi's "Les Graveurs du Dix-neuvième Siècle," but one portrait to be particularly noted is that of the painter Meissonier after a water-color by himself, and dedicated to his friend Chenavard. Rajon's acquaintance with Meissonier, and his respect for the marvellous precision of that master's works, led him to take extraordinary pains with this plate. I have seen a half-dozen different "states." Commencing with great directness Rajon has gradually refined and polished his work till the eyes seem fairly liquid, and the tangled hair and long beard have been worked out to the last detail; yet there is no sense of over-elaboration, and the energetic expression of the old painter's picturesque features dominates its purely technical merits. It was this understanding of human expression in its rarest manifestations that distinguished Rajon from other portrait etchers of his time. In his reproductive work it could not be said of him "Traduttore, traditore." On the contrary, in Rajon's interpretations the refinement of touch and his fine feeling for form made manifest by light, added a delightful sense of ease, skill, and richness of tone often lacking in the originals.

His success as an etcher surprised him and never lessened his love for painting. When improved circumstances permitted moving from the Latin Quarter to a more commodious home in the Rue des Belles-feuilles, at Passy, the larger studio there was taken with a view to a more frequent use of brushes and canvas. A number of successful portraits warranted this ambition. Exhibitions of his work at London in 1885 and at New York in 1886 contained examples; various painted portraits, and ideal studies, gave evidence of a refined sensibility to form and color. A large, full-length portrait



RAJON. J. L. E. MEISSONIER

From the water-color by Meissonier

Size of the original etching, $14\frac{1}{4} \times 10\frac{1}{2}$ inches

In the Museum of Fine Arts, Boston

of the late Gustave Mercier, the etcher, standing beside a press, which hung in Rajon's studio at Auvers, had a Velasquez-like *allure* and showed what Rajon might have done with the brush had time and opportunity allowed. He enjoyed drawing portraits in black crayon, red chalk, or pastel, of friends or of subjects that interested him. Those in black chalk of Whistler and Sarasate are comparatively well known, having been reproduced as facsimiles by Messrs. Goupil, and published under Rajon's direction. Whistler looks at us over his left shoulder, with the characteristic monocle in his right eye. The "white lock" is raised crest-like from the tangle of curly black hair, and the nervous, incisive expression has been successfully caught. Sarasate's portrait suggests a melodic richness in its dark accents and delicate lights. There is an intensity in its treatment akin to rhapsody, and although the background is untouched, the head seems to be enveloped by light and atmosphere. In some of Rajon's drawings in black or red chalk, on white or gray paper, with the lights *réhaussée*, one is reminded of the delightfully *spirituel* genius of Watteau; the Gallic temperament alone is capable of this brilliancy, whether manifested in the eighteenth or nineteenth century.

Rajon's dream had been to build a house and studio in the country. There was a garden at the Rue des Belles-feuilles, where his favorite greyhounds could run free, but nothing short of the real fields, woods and streams could satisfy him. For a time, by his physician's advice, he took horseback exercise, but an accident in Paris nearly ended his life, and he gave up riding. Although he had generously shared his earnings with his family, increased means permitted him

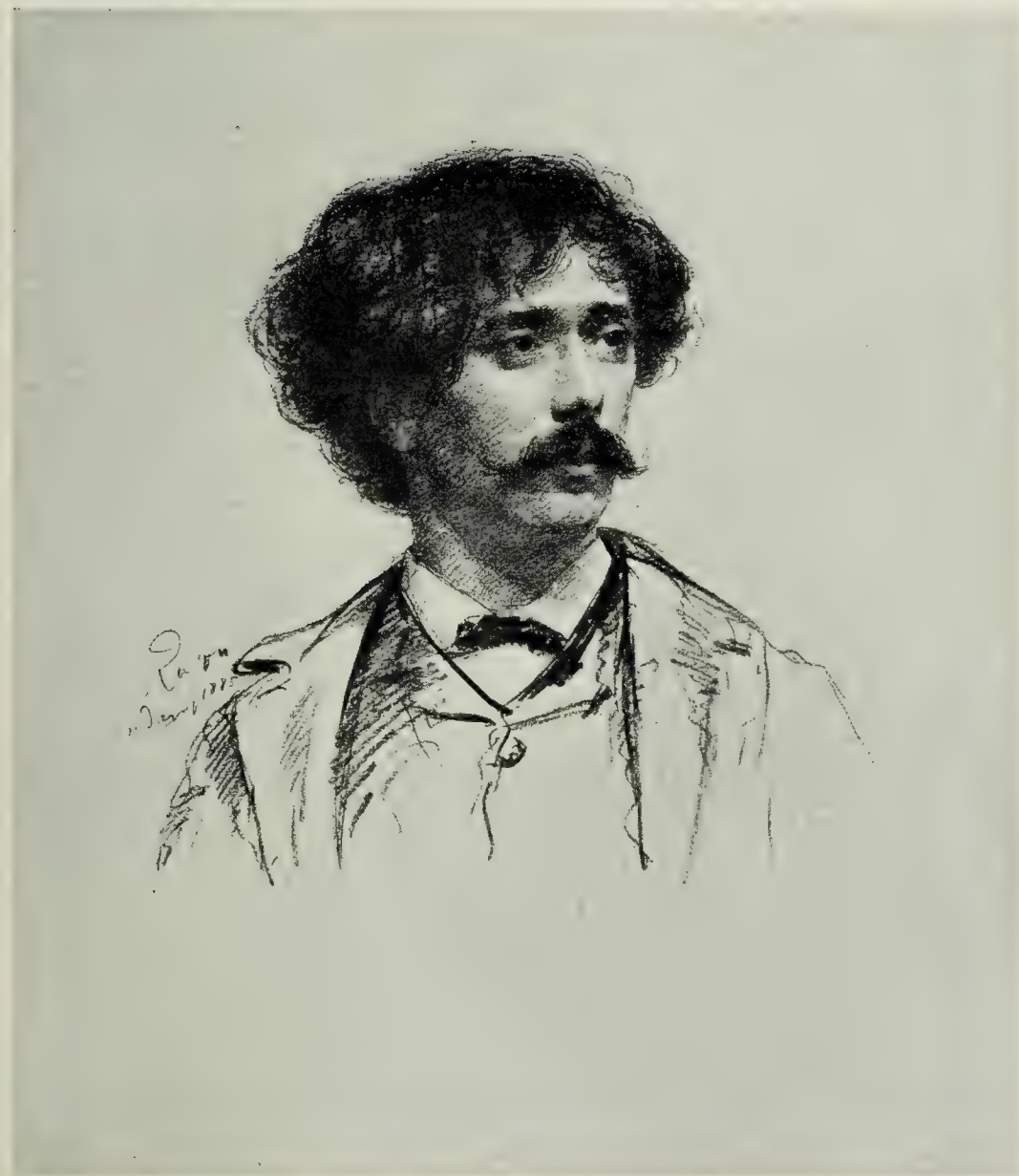


RAJON. WHISTLER

Reproduction of Rajon's crayon drawing from life

In the Museum of Fine Arts, Boston

to seek a site for the new country-house, and after looking about, he settled on Auvers-sur-Oise, about eighteen miles northwest of Paris. It was famous as the residence of Daubigny, and formerly haunted by such lovers of the banks of the Oise as Corot and Rousseau. Jules Dupré still lived some three miles up the river at l'Isle-Adam. A site was chosen, removed from the centre of the village, whence the Oise could be seen stretching from above l'Isle-Adam, to Conflans, where it flows into the Seine. The house which Rajon built consisted principally of a vast studio stretching from the second floor to the roof, while living-rooms occupied the ground floor. Near by was a bathing-pool surrounded with a tangle of shrubs and clematis vines, and paths led through the trees that gave shelter and seclusion from the roadway. Rajon occupied the new house in 1880 and it was here that I knew him, enjoying his conversation on nature and art, looking over prints, or watching the first proofs come from some new plate. He had an etching press set up in the studio, and could test the various "states" to complete satisfaction without going to Paris. At one side was a large open fireplace covered with a canopy or *hotte* where whole logs could be rolled in and burned. At the back, a stairway led to a gallery, whence the magnificent landscape panorama could be enjoyed. The studio table was usually covered with vases of flowers, in which Rajon took a rare and almost feminine delight, showing with pride a geranium outside covered with red blossoms lifting its branches high against the studio wall. The artist was slight in figure, with the rapid movements and nervous precision characteristic of his race. His kindness to his servants and those about him was



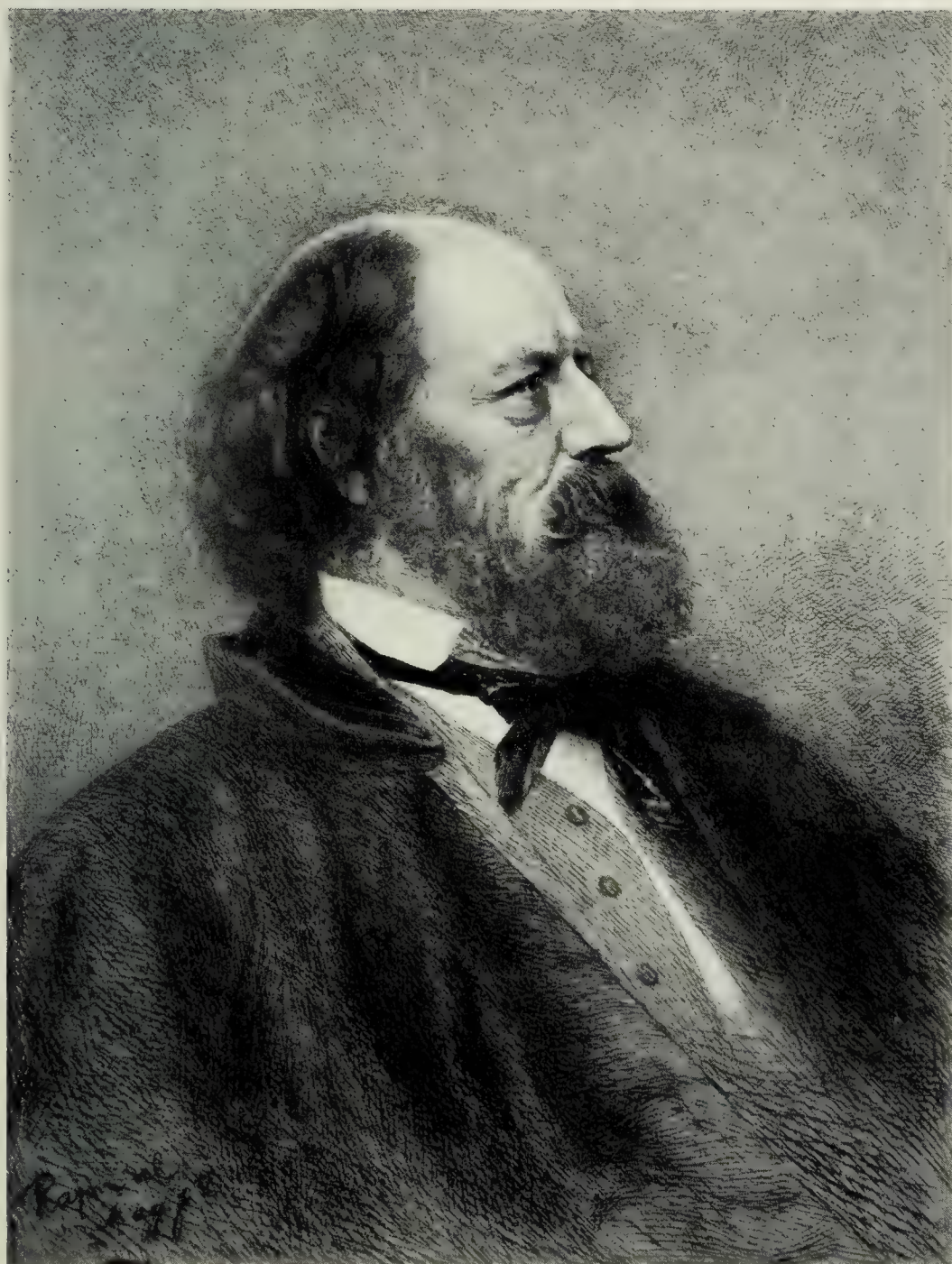
RAJON. PABLO SARASATE

Reproduction of Rajon's crayon drawing from life (1885)

In the Museum of Fine Arts, Boston

proverbial. In the country he preferred to wear a loose white shirt, open at the front, *à la* Walt Whitman, and on his walks he usually wore a broad-brimmed straw hat such as the peasants use. I shall always remember a Sunday afternoon spent with him at the end of May, 1888. We had roamed over the plain, enjoying the spring blossoms, the song of the larks in the soft sunshine. As the sun neared the horizon, Rajon was completely entranced. He then confessed that beyond all his successes as an etcher of portraits, the desire of painting landscapes from nature had always fascinated him. We lingered on the plain till the twilight was deepening into night, and at the top of the hill, overlooking "Les Vallées" bade each other *bon soir*. "It was getting late," he said, and he would not come down now, but would come over in a few days to see the children, with whom he was a favorite. That visit was never paid; in attending the funeral of an old friend, Frank Dicey, at Paris, Rajon caught a cold that developed into pleurisy; he seemed to rally and we looked for his recovery, when suddenly, early on the morning of the 8th of June, 1888, he passed away.

Alma-Tadema the painter, and Maclean the sculptor came over from London to represent English art at the obsequies. Sarasate the violinist was also there, and later I met him wandering alone through the paths of the little wood that adjoined Rajon's house. Monsieur Spuller, then Minister of Education and Fine Arts in France, headed the procession with Alma-Tadema as it passed through the village street. Many friends, some from America, followed to the cemetery on the plain nearby, where his ashes still lie. The London "Athenæum" in its report a few days later spoke of Rajon as "a



RAJON. ALFRED, LORD TENNYSON

From Rajon's drawing from life

Size of the original etching, $20\frac{1}{4} \times 15\frac{3}{4}$ inches

In the Museum of Fine Arts, Boston

man whose honourable, kindly and generous character won him the affection of many on both sides of the Channel and causes almost universal regret for his decease."

During his two visits to America in 1886 and 1887, Rajon executed a number of commissions, among others a portrait of Mrs. Grover Cleveland, wife of the President then occupying the White House, portrait drawings of Mr. and Mrs. Gardiner Hubbard of Washington, of Mr. Graham Bell, inventor of the telephone, as well as a pastel portrait of Mrs. Frederick Keppel of New York. Among the etched portraits done in America were those of Mr. Walters, the art-collector of Baltimore, of Richard Hoe, senior, of Henry Ward Beecher, after Conant, and of Abraham Lincoln, composed from photographs, the Volk life-mask and other documents.

Rajon was less than forty-six when he died, and his active life from the period of his first Salon exhibit in 1865 counted some twenty-three years. When we consider the difficulties that beset his earlier days, his delicate health and various responsibilities, his achievement is remarkable. A French translation of Samuel Smiles's "Self-Help" which I happen to possess contains an autograph dedication from the author to Rajon. It was presented while the etcher was doing the author's portrait, and the artist then might have related some of his own early experiences. Yet we are prone to wonder whether those youthful years of toil over photographic negatives did not contribute to his knowledge of the human face and its expression, as well as to the lightness of touch characteristic of his best work.

Writing in "the seventies" P. G. Hamerton remarked in "Etching and Etchers" that "M. Rajon is



RAJON. PORTRAIT OF MRS. FREDERICK KEPPEL

From Rajon's pastel (1887)

Size of the original pastel, $20\frac{3}{4} \times 15$ inches

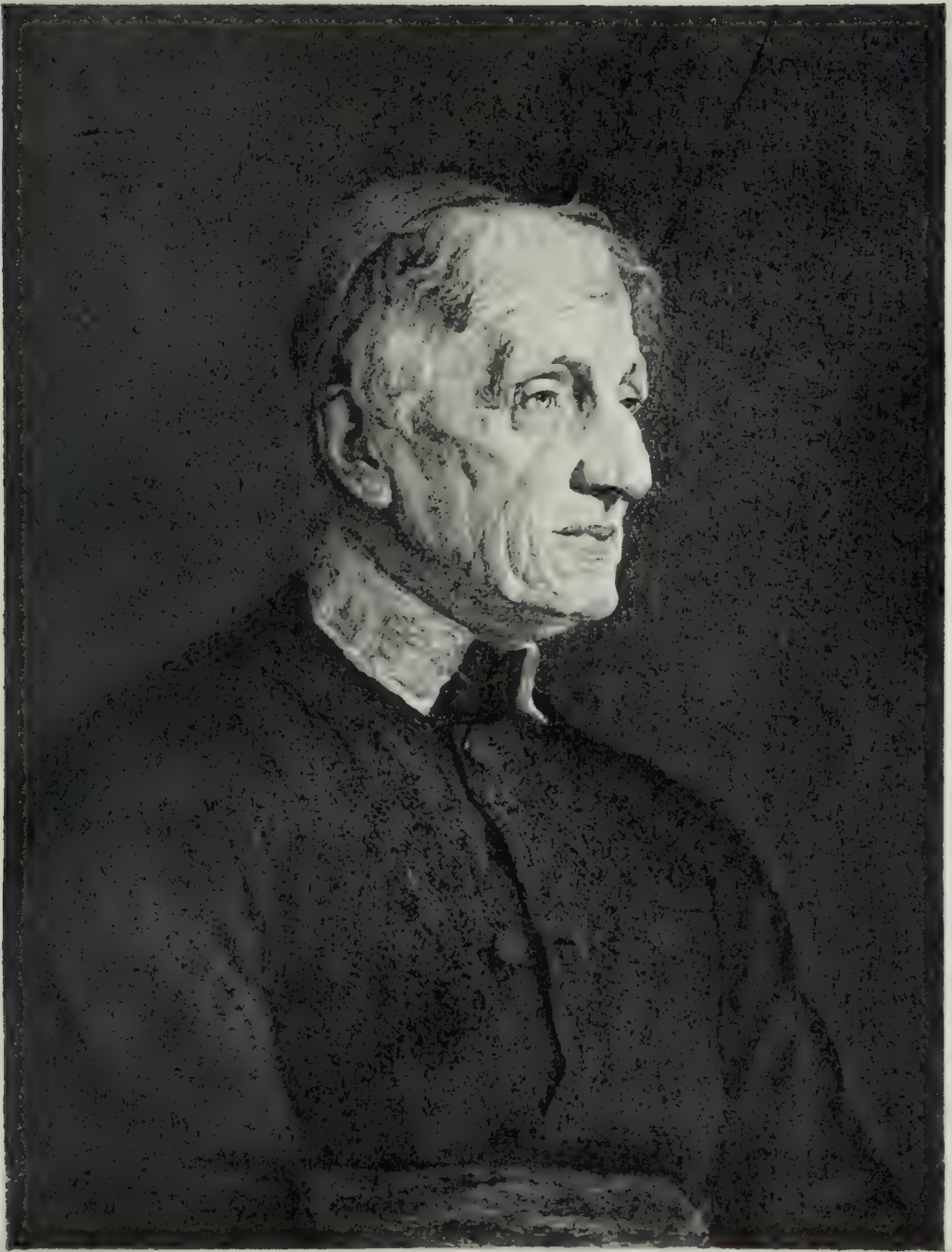
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one of the most productive of modern etchers from pictures and at the same time one of the surest. . . . It is not surprising that he should interpret the qualities of painting so well, for he is a painter."

While writing this, another incident comes to mind. The veteran art-critic and author, then sixty-two years of age, had come down to spend a day with us at Auvers, in September, 1894. After *déjeuner*, while speaking of Rajon, Mr. Hamerton expressed the desire of visiting his grave. Taking a geranium in full bloom we climbed the hill and crossed the plain to the village cemetery. There, with head bared to the sun, Hamerton knelt to plant the brilliant flower above the ashes of his friend. About two months later, Hamerton himself, who appeared to be in the best of health at this time, suddenly passed away.

Rajon never sought official honors. To do his work as well as possible was his constant aim, and the wide appreciation accorded, brought him ample satisfaction. He might have said with Millet, "There are plenty of people more anxious than I, who roll logs more persistently than I am willing to do." However, besides the medal in 1869 and its *Rappel* at the Salon of 1870, he received one in 1873 that made him "*Hors Concours*." The twenty-five subjects contributed to the Universal Exhibition of 1878 won him another medal.

In 1885 the French government commissioned Rajon to etch Pils' *Rouget de l'Isle singing the Marseillaise*. The painting is now in the Louvre. It gave him great pleasure to reproduce this patriotic masterpiece of his old professor of painting at the *École des Beaux-Arts*, and the result was one of his most successful reproductive plates.



RAJON. CARDINAL NEWMAN

After the painting by W. W. Oules

Size of the original etching, $16 \times 12\frac{1}{8}$ inches

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Rajon understood the limitations of the etching-needle, and most of his works were of moderate size. At times he was obliged to follow the special requirements of patrons or publishers, but his choice would have tended towards exquisite rather than to large productions.

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Reviewing Rajon's work in "Les Graveurs du Dix-neuvième Siècle," the eminent French authority Henri Beraldi wrote "... Rajon nevertheless took at once and will keep in art the high place to which he has a right, as he is one of those who revived engraving in France ... originality of execution has the effect of transforming a reproductive print into an original work and of assuring it as such the *entrée* to collectors' portfolios; this is the case with Rajon."

As time passes, the rare skill and refined perceptions Rajon brought to the service of his art will more clearly define his unique and distinguished place among nineteenth-century etchers and portraitists; for his works, whether original or reproductive, bear the impress of what those who knew him best recognized as a highly gifted personality.



VAN DYCK. PORTRAIT OF THE ARTIST

First State, before the plate was elaborated in line-engraving by Jacob Neefs

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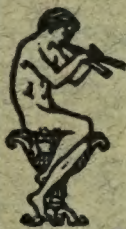
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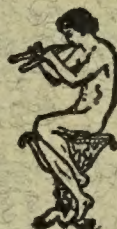
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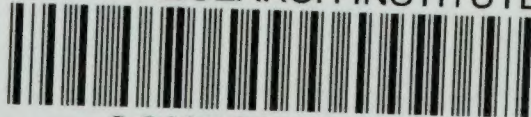
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